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**A Hand-Book**

of

**English Ecclesiology**

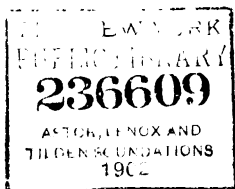
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## PREFACE.

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WHEN the Fourth Edition of "A Few Hints on the Practical Study of Ecclesiastical Architecture and Antiquities" was reported out of print, the Committee of the Ecclesiological late Cambridge Camden Society determined not to reprint it, but to replace it by a larger, though still elementary, treatise. The result is the present volume. A few remarks seem necessary, by way of preface to it.

1. The plural monosyllable *we*, to quote what we have elsewhere said, is, in our case, "no fiction —πολλῶν ὀνομάτων μορφῇ μία—and in our case involves the usual amount of difficulty, and liability to err." More especially is this the case in the present instance. The following pages are collected from a prodigious heap of MS. materials,

church schemes, papers, and drawings, the labour of years, on the part of at least fifty, more or less active, fellow-labourers. To weigh, to sort, to pick, to reject, was a work which, as it was attended with very great difficulty, so, for any imperfections, it may claim very great excuse.

2. There are no plates to the present work. It is intended for active and *travelling* Ecclesiologists: it is meant to be the companion of their church tours, along with their portfolios, schemes, lead tape, heel-ball, &c. To such, pictures are of very little use, while they would have inconveniently raised the price of the volume.

3. We had intended to affix an Appendix, containing a list of such terms in which it seemed desirable to make an alteration of the received nomenclature, such as monial for mullion, crop for finial, and the like. But we have thought it better to defer this for the present, and the Appendix, therefore, referred to at p. 2, will not be found.

4. In quoting a number of churches, where the county of any parish is not expressed, it is un-

derstood to be the same as the parish immediately preceding it, except in large and well-known towns, where the county is generally well known.

5. The Committee will be much obliged for any additions to, or corrections of, the following work, which may be procured interleaved at the publisher's. Such corrections may be transmitted to one of the Secretaries, the Rev. B. Webb, 3, Park Cottages, Park Village East, London; the Rev. J. M. Neale, Sackville College, East Grinstead, or Sir S. R. Glynne, Bart., Hawarden Castle, Chester.

*Rogation Monday, 1847.*



# **A Hand-Book** **of** **English Ecclesiology.**

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1. The following pages are intended to serve as a pocket companion to church visitors, more especially to those who are in the habit of using the Church Schemes published by the ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY. It is wished to point out what is most worthy of observation, and how to observe it best ; to enable the Ecclesiologist, on a tour, and thus precluded from consulting larger works, to decide on the value of a discovery, or the rarity of an arrangement ; to lay before him, in a condensed manner, the latest researches that have been made in the science ; to assist him in familiarizing his eye with the more important features of churches, and to enable him to 'take' them

well and thoroughly, and at the same time expeditiously.

2. For this purpose, the arrangement of the Church Scheme has been followed, because experience has proved it to be the best practical method of ensuring that no essential feature of a church has been overlooked. We do not of course mean our schemes to supersede drawings; but to assist and explain them. The visitor who uses them is supposed to describe the inside of a church first, beginning with the chancel: to enter the windows and piers, as 1, 2, &c., from east to west, or from north to south, as the case may be: in giving an account of a tower, to number its stages from the top:—and is requested, in case (which will in every way be easiest) he uses contractions, to employ those only which we have given in Appendix A., and have tested by their application to many hundreds of churches.

3. This treatise, however, would not be a Hand-Book of English Ecclesiology were we not previously to give a brief account of the various styles of Christian Architecture in this country, and of their different modifications. For the names which it seems desirable to apply to various details, the reader is referred to Appendix B.

4. Ecclesiastical Architecture in England admits of two grand divisions: Romanesque and Pointed:—characterized respectively, to speak in the most general way, by the employment of the circular and the pointed arch. Each of these divisions contains three distinct styles. In Romanesque, Early Romanesque; Middle, or Saxon, Romanesque; and Late, or Norman, Romanesque. In Pointed, similarly, First Pointed, (which has often been called *Early English*;) Second, or Middle Pointed, (which has been known by the name of *Decorated*;) and Third, or Late, Pointed; which was formerly termed *Florid*, but of late years has generally been denominated *Perpendicular*.

But, inasmuch as more than nine-tenths of the Romanesque examples in this country are clearly of Norman date, when we use the word Romanesque generally, and without any adjunct, we wish it to be understood, that we are employing it of Norman.

ROMANESQUE.	{ Early Romanesque.		A.D.	
	{ Saxon Romanesque.	{ Of the Heptarchy.*	800	
			Of the Monarchy. 800—1066	
	{ Norman Romanesque.	.. ..	1066—1154	

\* We use this word in the common conventional sense.

		A.D.
POINTED.	First Pointed.	{ Transitional. .. .. 1154—1189
		{ Developed .. .. 1189—1272
	Middle Pointed.	{ Discontinuous. .. .. 1272—1377
		{ Continuous. .. .. 1272—1377
	Third Pointed.	{ Early. .. .. 1377—1485
		{ Tudor. .. .. 1485—1546
		{ Debased. .. .. 1546—1640

5. As there are but two churches in England which can be presumed of Roman foundation, namely, All Saints, Brixworth, Northamptonshire, and the chapel of Dover Castle, we shall not dwell on the peculiarities of this style.

6. Second Romanesque, usually called Anglo-Saxon, is distinguished by several features, none of which is decisive in itself, but which taken in conjunction will afford a fair presumption that the building in question is of a date anterior to the Norman Conquest.

It is to be known by its rude and irregular masonry of rag or rubble, sometimes set in herring-bone fashion : its small and few circular headed windows, splayed externally as much as internally ; its triangular headed or straight sided arches ; by the peculiar construction of the angles, consisting of oblong quoins, placed alternately, verti-

cally and horizontally, and thence denominated *Long and Short Work*. This appearance deserves a very close examination, wherever it occurs; though of itself not a certain criterion. For it is found in Norman work, as S. Mary, Stourbridge, and Rochester Castle; and even in Third Pointed, as in S. Mary, Copdock, Suffolk. Again, some Saxon churches occur without it; as S. Botolph's, Botolph, and S. —, Bishopstone, Sussex.

7. A more certain indication of ante-Norman work is its evident imitation of wood: the vertical or transverse stone ribs sometimes springing (as at S. John, Barnack,) from the crowns of the door or window arches; sometimes, as at S. —, Sompting, from the middle of a stringcourse; and sometimes reticulating the whole surface of the tower with a kind of stone carpentry,—as at All Saints, Earl's Barton. Saxon towers have, almost invariably, the baluster window:—that is, a window of two lights, divided by a shaft of many bands of moulding, and bulging out like a baluster. Earl's Barton has five of such lights. There is a curious kind of window, of which the only two examples yet observed are at S. John's, Barnack, entirely filled with tracery of interlacing scroll work, of the same character as that which occurs in many Saxon crosses. There are no buttresses,

pilasters, nor staircases in Saxon towers,—though such features may sometimes have been subsequently added; they are usually high, and well-proportioned; whereas Norman towers are more frequently low, and over massy. They sometimes occur at the west end, as at S. Botolph; sometimes between tower and nave, as at S. Andrew, Dunham Magna.

8. In other portions of the church, the great height of the side walls, and the originally low pitch of the roof will be a proof of this style. The imposts to the arches are usually, as at S.—, Corhampton, very massive, and project considerably beyond the pillar; and, in capitals, there is generally a strong resemblance to Roman work. Bricks are sometimes used: as in S. Alban's, S. Michael, and Colchester, Holy Trinity. Many Saxon remains have been covered with plaister or rough-cast, as S. Benedict's at Cambridge, and S. Michael's at Oxford, were till lately, and S. Thomas of Canterbury, Clapham, Beds, is still. Several of these early edifices have been divided by an arch thrown halfway across the nave; a remain of Basilican arrangement. This is the case at Holy Cross, Daglingworth, and the ruined church called the Minster, near Bungay. In other cases there have been semicircular apses, as

at Worth ; and at All Saints, Wing, there is a curious polygonal apse.

9. On the whole, a reticulated tower will be almost a certain sign of Saxon date :—where this does not exist, a baluster window will give the cue to investigation,—long and short work will then put the matter nearly out of doubt,—and the other above-named features, Roman-like imposts, absence of staircase, &c., may be considered to make it certain.

10. Saxon churches may, with great probability, be divided into two classes :—first, those more sumptuous and lofty buildings, which are as far as possible removed from any thing of a Norman character, such as S. Peter, Barton-on-the-Humber, and All Saints, Earl's Barton, and indeed all reticulated towers. These are of the remotest antiquity, and may with great probability be assigned to the Heptarchy, or to a date not long subsequent. On the contrary, those plainer towers, frequently distinguishable only by the baluster window, and long and short work, as S. Benedict, Cambridge, and S. Michael, Oxford, are generally to be referred to the tenth or eleventh centuries. S. Giles, Cambridge, the original chancel-arch of which only remains, was erected A.D. 1063.

11. As it will be useful to the church visiter to

possess a complete list of those churches which are known as possessing Saxon work, we subjoin one, containing all at present reported to the Society. It is probable that an immense number of Saxon remains have yet to be discovered. Kent, for example, where so many might be expected, is only known to contain one. Cornwall and Dorsetshire have not, as yet, produced any.

S. Michael .....	S. Alban's.....	Herts.
*SS. Peter & Paul	Albury .....	Surrey.
*S. — .....	Alkborough .....	Lincoln.
All Saints .....	Bardsey.....	Yorkshire.
S. Mary .....	Barham.....	Suffolk.
S. John .....	Barnack .....	Northampton.
S. Giles .....	Barrow .....	Salop.
All Saints .....	Barton, Earl's .....	Northampton.
S. Peter .....	Barton-on-the-Humber	Lincoln.
*S. Cuthbert.....	Billingham .....	Durham.
*S. — .....	Bishopstone .....	Sussex.
*S. Andrew .....	Bolam .....	Northumberl.
*Holy Trinity ....	Bosham.....	Sussex.
S. Botolph .....	Botolph .....	Sussex.
S. Martin.....	Bremhill .....	Wilts.
S. Andrew .....	Brigstock .....	Northampton.
S. Peter .....	Britford.....	Wilts.
S. John .....	Burcombe, North....	Wilts.
*[S. Bartholomew..	Burwash .....	Sussex.]
S. Andrew's ....	Bywell .....	Northumberl.
S. Peter .....	„	„
*[S. Nicolas ....	Caburn .....	Lincoln.]

S. Benedict .....	Cambridge .....	
*S. Giles .....	Cambridge .....	
S. Laurence.....	Caversfield .....	Oxon.
S. Mary .....	Cholsey.....	Berks.
S. Thomas of Can- terbury .....	Clapham .....	Bedford.
S. Peter .....	Claydon.....	Suffolk.
*S. Margaret.....	Clee .....	Salop.
*Holy Trinity ....	Clee .....	Lincoln.
Holy Trinity ....	Colchester.....	Essex.
All Saints .....	Corbridge.....	Northumberl.
S. ——— .....	Corhampton .....	Hants.
S. ——— .....	Cranmore.....	Somerset.
S. ——— .....	Creacombe .....	Devon.
Holy Cross .....	Daglingworth .....	Gloucester.
Holy Trinity ....	Deerhurst.....	Gloucester.
SS. Andrew & Mary	Dunham Magna ....	Norfolk.
Holy Cross .....	Felstead.....	Essex.
*S ——— .....	Flixton .....	Suffolk.
S. Mary .....	Gosbeck .....	Suffolk.
S. Bartholomew ..	Green's Norton ....	Northampton.
*S. Martin .....	Headbourn Worthy ..	Hants.
All Saints .....	Heapham .....	Lincoln.
S. Andrew .....	Hexham .....	Northumberl.
*[S. Peter .....	Holton-le-Clay.....	Lincoln.]
S. ——— .....	Ilketshall .....	Suffolk.
S. Paul .....	Jarrow .....	Durham.
S. Gregory .....	Kirkdale .....	N. York.
*S. Andrew .....	Kingsbury .....	Middlesex.
S. John Baptist ..	Kirk Hamerton.....	Yorkshire.
S. Mary .....	Lavendon .....	Bucks.
All Saints .....	Laughton-en-le-Mor- then .....	N. York.

*S. Benedict . . . . .	Lincoln . . . . .	Lincoln.
S. Mary-le-Wigford . . . . .	„ . . . . .	„
S. Peter-at-Gowt. . . . .	„ . . . . .	„
All Saints . . . . .	Maltby . . . . .	Yorkshire.
S. Giles . . . . .	Maplestead, Great. . . . .	Essex.
S. Andrew . . . . .	Miserden . . . . .	Gloucester.
S. John . . . . .	Milbourne Port. . . . .	Somerset.
* . . . . .	The Minster . . . . .	Suffolk.
S. Peter . . . . .	Monkwearmouth . . . . .	Durham.
*S. John . . . . .	Nettleton . . . . .	Lincoln.
S. Mary . . . . .	Northleigh . . . . .	Oxon.
All Saints . . . . .	Ovingham. . . . .	Northumberl.
S. Michael . . . . .	Oxford . . . . .	Oxon.
S. Wistan . . . . .	Repton . . . . .	Derbyshire.
Cathedral. . . . .	Ripon . . . . .	W. York.
S. Peter . . . . .	Ropsley. . . . .	Lincoln.
*S. Mary . . . . .	Rothwell . . . . .	Lincoln.
*S. Giles . . . . .	Scarcho . . . . .	Lincoln.
S. Lawrence . . . . .	Skellingthorpe . . . . .	Lincoln.
*All Saints . . . . .	Somerford Keynes . . . . .	Wilts.
S. — . . . . .	Sompting . . . . .	Sussex.
*SS. George & Lau- rence . . . . .	Springthorpe. . . . .	Lincoln.
S. Peter . . . . .	Stanton Lacey . . . . .	Salop.
*S. Mary . . . . .	Stottesden. . . . .	Salop.
S. Mary . . . . .	Stow . . . . .	Lincoln.
S. Michael . . . . .	Stowe-nine-Churches . . . . .	Northampton.
S. Laurence. . . . .	Church Stretton . . . . .	Salop.
*[Holy Trinity . . . . .	Swallow. . . . .	Lincoln.]
SS. Peter and Paul . . . . .	Swanscombe . . . . .	Kent.
S. Mary . . . . .	Upleadon . . . . .	Gloucester.
*S. Martin . . . . .	Waith . . . . .	Lincoln.
S. Bartholomew . . . . .	Whittingham. . . . .	Northumberl.

S. —	Wickham	Berks.
*All Saints	Winterton	Lincoln.
All Saints	Wittering	Northampton.
All Saints	Wing	Bucks.
S. Augustine	Woodstone	Hunts.
S. —	Worth	Sussex.
S. —	Wyre Piddle	Worcester.
S. Peter	Wootton Wawen	Warwick.
*[S. —	Yapton	Sussex.]
York Minster		York.
*S. Mary	Bishophill Junior	York.

To these must be added the little wooden Chapel at Little Greenstead in Essex, which is interesting from the fact of its having sheltered the remains of the royal martyr, S. Edmund, on their passage from London to Bury, in the year 1013.

It is to be observed, that the churches included in brackets appear somewhat doubtful, and that those marked with an asterisk were for the first time described by the Cambridge Camden Society.

14. We come now to the last developement of English Romanesque, commonly called Norman. Its principal characteristic, as compared with the later styles, is the retention of the round arch. Its *windows* are small, few, often deeply splayed, but only internally; very rarely double-splayed as in part of the Crypt of the Cathedral, Ripon; sometimes, towards the close of the style, ornamented with circular jamb shafts: rarely there

are double lights, as in S. Peter, Bucknell, Oxford. There is sometimes a label moulding, much more frequently not: circular windows, where they occur, as at S. Michael, Lambourne, Berks, have no tracery, till the conclusion of the style;—then they are furnished with mullions diverging from a centre, as in the Temple church; and sometimes in small churches, especially in the chancel, the windows are only part of an arcade, the greater part of the arches being left blank. It is not unusual to find Romanesque windows supplied with Third Pointed tracery, as in Peterborough Cathedral.

15. Norman *doors* are common enough, for the architects of late times seem to have made a point of preserving them. Sometimes they are comparatively plain; often they are barbarously rich, with three, four, five, and sometimes six or seven orders of shafts and mouldings. The mouldings employed are most usually the chevron, often triplicated or quadruplicated; the embattled; the nail-head; the star; the beak-head; the billet; and the square billet. These names are perfectly arbitrary; it is therefore the more to be wished that we were in possession of the real terms employed by their contrivers. As specimens of rich Norman doors, we mention Rochester, Ely, Dur-

ham, Lincoln, Worcester Cathedrals ; Malmesbury Abbey church ; S. Margaret, York ; S. Giles, Bredon, Worcestershire ; S. Mary, Iffley, Oxon ; S. Nicholas, Kenilworth, Warwick ; S. Margaret at Cliff, Kent ; S. Peter, Bromyard, Hereford ; S. Peter, Siddington, Gloucestershire ; S. Mary, Stowe, Lincoln ; S. Mary, Riccall, York.

16. Norman *piers* are usually circular, sometimes octangular, less usually (in small churches) multiplex. Sometimes they form a very massive Greek cross. The true Romanesque abacus has a flat top : when it is not so, the style is developing into the next. The under edge has generally a plain chamfer, but is sometimes hollowed. The piers are occasionally set on a dragon, symbolizing the victory of the Church over Satan. They are sometimes spirally fluted, as in Waltham Abbey ; sometimes ornamented with lozenge work, as in Durham Cathedral. The best collection of Norman piers in England is in the nave of SS. Mary and Germanus, Selby. Generally speaking, they are low and very massive, especially where circular, but sometimes there is an attempt, and not a successful one, at lightness, as in the Galilee of Durham Cathedral. The moulding of the arches, where ornamental, is usually the chevron, but in small churches these seldom remain.

17. Norman *towers* are generally low and massive, and thereby, at a distance, easily distinguished from their predecessors in Saxon Romanesque. Sometimes they are circular, as in S. Nicolas, Saxham Parva, Suffolk. They have very frequently an angular turret to carry the staircase; and sometimes, from being square in the lower stages, become octagonal at the top. As good examples, we refer to Dover S. Mary, which is arcaded; S. Mary, Eastham, Essex, and S. Mary Major, Exeter, which are very low and massive; S. Nicolas, Old Shoreham, Sussex; S. Mary, Stewkley, Bucks; Norwich, Winchester, and Exeter Cathedrals.

18. Norman *porches* are very rare in small churches; for in larger ones, as S. Mary, Sherburne, and Malmesbury Abbey, they are not uncommon. The example at S. —, Christon, Somersetshire, is probably unique; it is very rude, and has wagon vaulting. Of *roofs*, we have scarcely a known example remaining, unless that of Peterborough Cathedral, a flat wooden ceiling, be one. At S. John Baptist, Adel, Yorkshire, there was one of tie beam construction, and singularly rude. Buttresses are generally mere flat pilasters; the enormous massiveness of the walls not needing them. Sometimes they are convex, and at others have angular shafts.

12. As studies of Norman churches we would recommend S. Mary, Stowe, Lincolnshire; S. Leonard, Stanley, Gloucestershire; S. Nicolas, Old Shoreham, Sussex; S. Mary, Hemel Hempstead, Herts; S. Mary, Porchester, Hants;—all these are, or have been, cruciform; S. Mary, Iffley, Oxon; S. Nicolas, Studland, Dorset; S. Nicolas, Leicester:—where the tower is between nave and chancel; S. Mary, Barfreton, Kent, a very small church, with a profusion of sculptured enrichment, (some of it executed after the invention of First-Pointed,) must not be omitted. And as containing good specimens of Norman groining, S. Michael, Compton Martin, Somerset; S. Mary, Guildford; S. Margaret, Darenth, Kent (where there are no ribs): and for large churches, the nave of Ely; S. Mary, Romsey, Hants, except the west end, which is early First-Pointed; Tewkesbury, and Selby Abbey-churches, and Peterborough Cathedral, which, excepting its First-Pointed west front, and a Third-Pointed retrochoir, is (with a few later insertions) an entire and magnificent specimen. For west fronts, Tewkesbury, Castle Acre, Rochester, and Lincoln; for transepts, S. Alban's and Winchester; for east ends (though not without insertions), Norwich.

20. Towards the beginning of the reign of

King Henry II., the pointed arch began to come into use. We will not discuss the immediate cause of its invention and adoption : it was the necessary result of the teaching of the Church, as being the only legitimate expression of up-risingness and verticality. The piers began to be taller and more slender : shafts to be banded midway ; arches to be pointed, though not invariably : the decorative mouldings of Romanesque to disappear. There is a stateliness about some buildings in the transitional style which Christian architecture hardly afterwards attained. We may mention Buildwas Abbey, Wenlock Abbey, S. Mary's, Shrewsbury, New Shoreham Priory, Fountains Abbey, where the arches are circular, but the mouldings and general spirit First-Pointed ; Roche Abbey, Yorkshire, S. Mary Magdalene, Reigate, Surrey (nave), Malmesbury Abbey, S. Thomas of Canterbury, Ramsey, Hunts ; S. Augustine, Northbourne, Kent, a small cruciform church, with mixed forms ; the tower of S. Mary, Broadwater, Sussex, and of S. Mary, Eastry, Kent ; three very elegant doors in S. Faith, Shillingford, Berks ; S. Oswald, Durham, where the arches are circular, and the shafts, &c., First-Pointed ; the chancel and tower of S. Mary, Stoneleigh, Warwick ; S. Oswald, Filey, York-

shire : the contiguous churches of S. —, Ovingdean, S. Peter, Rodmell, and S. —, Piddinghoe, Sussex;—all very small and plain specimens; S. Mary, Easton, Hants, richer,—it has an apse with stone groining; S. Augustine, East Langdon, Kent.

21. The First-Pointed style sprang almost instantaneously to perfection, for the Galilee porch of Ely cathedral, perhaps the most beautiful specimen in existence, was built in 1215. The principle of the pointed arch was carried at once to its extreme limits; we find arches, particularly in arcades, so acutely pointed, that one impost almost touches the other. Verticality of design was everywhere the reigning principle; it threw itself up in spires and pinnacles, it elongated shafts, it pitched the roof with wonderful acuteness of angle, and shot forth slender vaulting shafts from foliage or heads. The windows, till late in the style, are detached lancet-lights, sometimes beautifully grouped together (see under *windows* below). Sometimes an arch springing from the outer moulding of the jamb on each side, embraces a whole group of windows. The splay is frequently enormous, and is often flanked with interior edge-shafts, single, double, or triple. Gradually, two or three lancets were placed in

juxta-position, and enclosed by the same exterior arch ; then the space between the lights and the apex of the arch is filled with a plain circle or quatrefoil ; then the lights themselves are cusped ; then the ogee arch is introduced in them ; the quatrefoil in the head developes into tracery ; the mullions run up and mix themselves with it :—and the result is a Middle-Pointed window. During the whole of the reign of Edward I. the variety in windows is inconceivable : sometimes the lights are foliated, and the “ crown ” plain ; sometimes the crown most richly foliated, while the lights are perfectly plain : but in almost all windows of three lights, the central is higher than the others,—this being the more usual form of an Early-Pointed triplet. The jamb-shafts of windows are mostly insular, and, as in the case of other shafts in this style, are frequently of Purbeck marble.

22. First - Pointed *doors*, where single, are usually known by their shafts. These are very slender, usually circular, with circular base and capitals, often banded, and frequently have the abacus formed by the continuation of an horizontal stringcourse. But, in larger churches, these doors are generally double, in allusion, it is supposed, to the Two Natures of Him Who is the

Door. The tympanum is sometimes excessively rich, as in the west door of S. Mary, Higham-Ferrers. Sometimes a large quatrefoil intervenes in the space between the apex of the doors and the archivolt of the enclosing arch, as in Southwell Minster. In these cases, the doors are usually very deeply recessed, and enriched with triplicated or quadruplicated insular jamb shafts. Very plain doors of this style are sometimes difficult to distinguish from those of the next.

23. The piers and capitals are generally circular, sometimes, however, octagonal, as at S. Mary Magdalene, Reigate, and rarely circular, with octagonal abacus, as in S. Andrew, Histon, Cambridgeshire. The capitals are commonly enriched with stiff conventional foliage, infinite in variety, and purposely varied in the same church. But sometimes, both in this and the preceding style, the foliage is selected for some peculiar reason, which requires an antiquary to decypher it. Thus in the Transitional church of S. Mary, New Shoreham, there is an interior moulding of *mulberry* leaves, the convent to which it belonged having been erected by Sir John Moubray. And the same usage continued till long after; for the Late-Pointed brass to Walter

*Mapleton*, in S. Mary, Broadwater, Sussex, is ornamented with *maple* leaves. But, whatever form it may assume, First-Pointed foliage is worked with remarkable depth and freedom, sometimes standing boldly out, and hanging in clusters of exquisite beauty. The larger piers often consist of a central column surrounded by detached shafts, and joined under common capitals and bases. They are sometimes four, sometimes eight, and sometimes even more, in number; Salisbury, York, and Chester present graduated examples. They are generally banded. A shafted pier of this kind is described to the very life by Scott's line,—

“ Like bundles of lances which flowerets had bound.”

24. We find very deep hollow mouldings in the arches, composed of groups of rolls, often beaded or filleted, alternating with cavettos of three quarters of a circle, and presenting admirable contrasts of light and shade. The bases are not unlike the attic base, and will hold water :—in no other style is this the case. The drip-stones have usually a hollow moulding underneath, and are often terminated in a *notch-head*, which cannot be better described than by calling

it an architecturalized human face,—all the lines being straight lines. These sometimes, but very rarely, occur in wood, as in S. Mary, Steeple Barton, Oxon.

25. First-Pointed groining is plain and graceful, mostly quadripartite with deeply moulded ribs, having floriated bosses at the intersection, and often springing from slender triple shafts or flowery corbels. Trifoliated forms are a great characteristic of this style; trefoil-headed arches, for example, constantly occur; and in general, combinations of the mystical number Three may be traced in every feature during this period. The moulding called the dog-tooth is one of the most common and certain signs of First-Pointed work: it is chiefly found in hollows, as under drip-stones, or in rows between shafts in door and window jambs. Battlements were not yet introduced, but we have from the very commencement of the Transitional period, plain and somewhat heavy octagonal pinnacle turrets with pyramidal heads. Arcades, both external and internal; internal stringcourses, sometimes exceedingly massy, under the chancel windows,—*lychnoscopes* (see below), occasionally circular windows, curiously distorted shafts (as in S. George, Dunster, Somersetshire); bands or fillets, either in the

middle or in several equi-distant points of the shafts, often in continuation of stringcourses, which seem to bind and gird them fast to the walls; buttresses (generally placed, when in corners, not diagonally, but at right angles with the walls), often with pedimental or triangular heads, and chamfered edges, and sometimes decreasing upwards in breadth as well as in projection of the sets-off;—these are some distinctive marks of this beautiful style.

26. As examples of First-Pointed in its greatest perfection, we would mention Salisbury Cathedral; the nave and transepts of Wells; the nave of Lincoln; the transepts of York; the choir of S. Mary Overie, Southwark; the six eastern arches of the choir of Ely; Beverley Minster. and, as a late specimen, that glorious church, Westminster Abbey. Very fine instances are found in the chancel of S. Leonard, Hythe, Kent; All Saints, Skelton, Yorkshire; S. Mary, Warrington, Northamptonshire; S. Cuthbert, Darlington, and S. Hilda, Hartlepool, Durham; S. Augustine, Hedon, Yorkshire; S. —, Temple Balsall, Warwickshire; Ottery S. Mary, Devon; Hexham choir; the transepts and chapel of S. Thomas of Canterbury, Portsmouth; the choir of SS. Mary and Blaize, Boxgrove; the chancel of S. Peter,

Chailey ; the churches of S. —, Clymping, and S. Mary, Thakeham, Sussex ; Holy Trinity and S. Mary, Dore Abbey, Herefordshire ; S. Oswald, Ashbourn, Derbyshire ; S. Mary, Berkeley, Gloucestershire ; S. Mary, Eastry, and S. Mary, Stockbury, Kent ; S. Peter, Bottesford, Lincolnshire ; Oxford, S. Giles ; the chancel of S. Andrew, Cherry Hinton, Cambridgeshire ; S. Mary, Potterne, Wilts ; S. Mary, Ovingham, Northumberland. Surrey, Kent, and, most of all, Sussex, abound in small plain churches of this style, *e. g.*, S. Peter, Preston ; S. Nicolas, Portslade ; S. Andrew, Edburton, Sussex ; SS. Mary and Radegund, Postling, S. Michael, Hawkinge, Kent ; S. James, Abinger, Surrey.

27. It is remarkable, that in First-Pointed buildings the workmanship is almost always good and highly finished :—a remark which applies in some degree to Norman art, but by no means to the subsequent styles. Indeed, for consummate taste, infinite variety of device, ingenuity of construction, perfect knowledge of effect, lightness combined with strength, and the instinctive adoption of true principles,—the thirteenth century has never been surpassed. It is proper to add that probably all the towers of this age were designed to carry spires. These were for the

most part wooden, and either covered with lead or shingled. Many of these have disappeared; and in some cases the intended spire seems never to have been erected.

28. In the next style, Christian architecture attained its culminating point, and then degenerated. It gained, indeed, immeasurably in the magnificence of its windows, and in its decorations; but as the third style dawned, it began to lose its verticality, its boldness, its reality: mouldings became shallower; pillars more complicated with less effect; roofs flatter. In calling Middle-Pointed therefore the perfection of Christian art, such as the world has yet known it, we do not speak of its later days.

29. Its simplest criterion are its windows, on which we shall speak under that head,—distinguished from First-Pointed by being real windows, not a mere aggregation of unconnected lights,—distinguished from English Third-Pointed, in that the monials branch out into tracery, and do not run in perpendicular lines to the head. Transoms are not used, or are hardly used except in belfry windows, where on account of the absence of stay-bars more support was needed, especially in so exposed situations. Pillars have their shafts much more engaged than in the preceding style,

and these are commonly set diamondwise. One of the most usual pillars is formed of four semi-cylindrical shafts united together, with a square fillet running up the face of each shaft. In small country churches the pillars are often perfectly plain, and octagonal; and indeed it may be observed that nothing in simple examples can be plainer than the *Decorated* style. The octagonal pillar sometimes has a capital of four semi-cylinders,—but with bad effect, as in S. —, Chacombe, Northamptonshire; and sometimes stands on a flat base. In richer churches, the capitals are profusely decorated with foliage or with figures.

30. Groined vaults were now divided into numerous compartments by intricate ramifications, with heads, shields, and bosses at every intersection, of which the choir of Ely in its three western arches is a very good example, contrasting as it does with the First-Pointed work to the east. Vaulting-shafts frequently spring from a corbel between the arched mouldings of the aisles. As to minor decorations, the ogee form was very prevalent in small arches and in mouldings; crockets and finials were now first introduced; and of mouldings, the ball flower, a delicate ornament of three leaves, but which has not unreasonably been

supposed to imitate the little sacring bell, is the most frequent. We sometimes meet, in Lincolnshire, with this ball-flower, as it were, *full blown* : at the west end of Waltham Abbey it is a good deal opened. There is a prevalence of pyramidal rather than horizontal or vertical lines ; in accordance with which we find abundance of crocketed and finialled canopies, sometimes bending forward, with very beautiful effect, ogee-wise, as in the Lady Chapel at Ely. The representation of particular foliage is a great characteristic of the various styles : thus the oak leaf and acorn are generally found in Middle-Pointed, as the strawberry and vine leaf are in Late-Pointed.

31. Of wooden roofs, very few examples remain ; they were now beginning to lose the high pitch of the preceding style. We may mention that in the hall of Eltham Palace ; All Saints, Liddington, Wilts ; S. Mary, East Adderbury, Oxon. Battlements became common, and were sometimes pierced : but parapets, especially pierced with a series of wavy trefoils, also are used. Buttresses assumed a more imposing and elaborate appearance ; they are now employed diagonally. But one of the chief excellences of the style are its spires ; though many of these so closely approximate to those of the next style, that a careful

examination is frequently necessary to discriminate between the two.

32. Of churches altogether (or almost altogether) in this style, we would mention S. Andrew, Heckington, Lincolnshire, one of the most magnificent churches in England; S. Thomas of Canterbury, Winchelsea, all but the east windows, an early specimen, of which only the chancel, chantries, and the nave of the transepts are standing; S. Patrick, Patrington, E. York, (all but the east window); S. Peter, Pembridge, Herefordshire; S. John, Shottesbrook, Berks: S. John, Tideswell, Derbyshire (all but the tower); S. Mary, Finedon, Northamptonshire; S. Andrew, Chinnor, Oxon; SS. Mary and Michael, Trumpington, Cambridge; S. Mary, Beeston, Norfolk. Of parts of churches, — S. Botolph, Boston, in the main; the nave of Newark, the choirs of Selby, Tewkesbury, Nantwich, and Merton College chapel; the chancels of S. Giles, Bredon, All Saints, Howton, Nottinghamshire; and S. Carryon, Chaddesley-Corbet, Worcestershire; S. Andrew, Cotterstock, Northamptonshire; S. Andrew, Aylesham, Leicestershire; and (though sadly mutilated) S. Oswald, Winwick, Lancashire; the south transept of Holy Trinity, Minchin-Hampton, Gloucestershire: and a north chantry in S. Mary, Bitton, Gloucestershire.

33. Hitherto, Christian architecture, in England and abroad, had run a parallel course. In its decline, it split into two grand divisions, Flamboyant and Perpendicular ;—the former confined with a few exceptions to the continent; the latter to England. We shall first speak of Flamboyant.

34. It differs from its contemporary style almost entirely in its windows : and of them we shall therefore alone treat. Nothing is easier to see, nothing more difficult to define, than the difference between a Flowing Middle-Pointed and a Flamboyant window. The tracery of the latter is almost entirely composed of bifoils, a form which hardly ever occurs in Middle-Pointed work ; and where it does, is adjacent to the window arch, never in the centre. This introduces a necessity for a confusion of design in the head : it seems as if a certain space had to be filled, and it was done anyhow. In Middle-Pointed, if the window be bisected, the one half will be identical with the other : not so in Flamboyant. Add to which, that there is an evident disposition in the monials to run through the tracery, as in 'Perpendicular.' English examples of this corruption, or approximations to it, may be found at SS. Mary and Nicolas, Etchingam, Sussex ; S. Matthew, Salford, Warwickshire ; S. Michael, Cambridge, west window.

In Flamboyant, cinquefoils hardly ever occur. In addition to this, we may remark, with respect to foreign Flamboyant, that it is distinguished by the extravagance of its ornament in vaulting, fan tracery, and porches. In some cases niches actually hang out of the soffits of the doors. Large windows, often without any tracery; shallow crockets and finials on the exterior, piers out of which the arch springs suddenly, "as if plunged into it while soft;" the interpenetration of mouldings, that is, the appearance of one moulding running into and passing through another, (a feature exaggerated in Flamboyant, but occurring occasionally in Perpendicular work, as in the basement moulding of the corner turrets of King's College chapel;) Grecianized pendants: figures of excessive size in the soffits: mouldings, where the naked form, and not the light and shade, was the principal object of care: and the occasional imitation of Romanesque or First-Pointed;—these are some of the principal characteristics of the style.

35. Towards the end of the reign of Edward III., a change in style took place; first perceptible in windows, then infecting piers,—and afterwards, by a sudden developement, taking possession of the whole of churches. For the causes and author of this developement, the reader is referred to a

paper in the *Ecclesiologist*, No. 48. (12 N. S.) Of its characteristics presently: here we may observe, that several transitional specimens of great beauty occur. Such are S. Laurence, Wy-mington, Beds; S. Matthew, Morley, Derby; the chancel of S. Boniface, Bunbury, Cheshire; a great part of Bristol Cathedral; S. Nicolas, Lynn; S. James, Campden, Gloucestershire.

36. The most striking and general feature of this style, is the peculiar form of the tracery, the monials cutting it in vertical lines, produced to the head of the windows. Another great characteristic is the wide but shallow cavetto, which forms jamb and architrave mouldings, and this is often, in rich examples, filled with the Tudor rose, or vine leaf. A third feature is the necessity of panelling where the work is to be elaborate; the most gorgeous churches of the style present walls that are mere masses of panelling, and where the windows appear entirely accidental features. Instead of the beautiful variety of earlier work, the same details are repeated over and over again, till the eye is perplexed and wearied; and there is a great disposition to make one side of a building the same as the other, which is essential to Pagan, and opposed to the true spirit of Christian art. Again, horizontality is another grand

feature of the style : whether manifesting itself in the depression of arches, which are now very seldom equilateral,—in the square head attached to doors and windows, (a thing scarcely ever occurring in the former in earlier art, and not frequently in the latter,) or in the adoption of transoms where not needed on constructive considerations. The peculiar sharpness and hardness of outline in foliage and the like decorations, is very different from the free, bold gracefulness of the preceding styles.

37. Descending to particulars, we shall find the piers diminished in thickness from east to west, but increased from north to south, because the vaulting-shafts, which had previously sprung from corbels, now form one of the pier-shafts. One of the commonest shapes of piers consists of four three-quarter circular shafts with hollows ;—the capitals and bases being octagonal. The bases are generally much stilted, and both piers and arches become much loftier and larger. Fan-tracery is now first introduced. Below the battlements, and at the basement of the walls, broad bands of squares, circles, or lozenges, containing quatrefoils, shields, or devices, frequently occur. The mouldings of doorways are often continuous, or intercepted by the capitals of engaged shafts.

Many doorways, and sometimes, as at All Saints, Haslingfield, Cambridgeshire, the windows, have a square hood-moulding above them, the spandrils of which are ornamented with feathered loops and circles, and other devices.

38. Clerestories become a prominent feature : they are lighted by windows set closely together, and often forming only a part of a series of panels. The wooden roofs for which Suffolk is famous, and of which we shall speak hereafter, is the only feature in which this style surpasses its predecessors. The magnificence of many of the towers, especially in the west, is well known ; there are, however, beautiful spires, as at S. Michael's, Coventry ; but they are evidently contrary to the genius of the style, which prefers a flat termination. Almost all the wood-work now remaining in our churches is of Third-Pointed date.

39. Towards the middle of the reign of Henry VII., a still further deterioration became visible. A degree of richness which is so gorgeous as to confuse and bewilder rather than to please the eye, as will be felt on beholding the chapels of Bishops West and Alcock in Ely Cathedral, characterized this period. There is such a predominance of surface sculpture, that in some cases no space of plain walling is anywhere left. The

vaulting spaces are almost infinitely subdivided by ribs, and the interstices are filled with delicate tracery, or have rich pendants hanging from the centres. A good example of plainer Tudor groining is the entrance gateway of Queens' College, Cambridge. Angels with spread wings are very often to be found ; and a common distinguishing mark is the repetition of the rose and portcullis, and of the fleur-de-lys. Shields charged with heraldic devices also very often occur. We meet with piers in which the architrave mouldings are continued, without the interruption of capitals, to the bases ; or they are discontinuous, that is, die into the pier where the arch springs, as at Croyland Abbey. The windows were made very broad and low : and the transoms were generally embattled. Hood mouldings or labels are frequently supported by slender shafts ; or they are terminated by large and heavy square or diamond-shape returns. The peculiar ornamental cusping called *double feathering* frequently occurs, as in King's College Chapel, and the sedilia at Chesterton and Milton churches. The mouldings become shallower and plainer ; or they are so very wide and deep as to weaken the jamb, as in the west window of Grantchester church. The ornament called the Tudor flower is most frequently found

at this period. There is sometimes a partial recurrence to Middle-Pointed tracery, as in the smaller side windows of King's College chapel. This may be, perhaps, a mark of that lurking "Flamboyancy" which seems to have co-existed with the English form of Third-Pointed. Octagonal turrets were used as buttresses; and these and the pinnacles were sometimes terminated by a domical head, as in the corner turrets of the last-mentioned example. The pinnacles are usually panelled in the shaft.

40. Third-Pointed edifices, especially of the later kind, are generally remarkable for external richness of sculpture; for flat terminations, as square towers without spires; low roofs hardly seen above the strongly marked lines of battlements; depressed vaultings; and horizontal lines contrasted with the vertical tracery and panellings. As some of the most costly works in existence were built in this style, its capabilities are more fully known than perhaps those of any other, and it certainly is not without a kind of grandeur, beauty, and solemnity of effect. It is characterized by splendour rather than grace, and by striking prominence of parts rather than blended and harmonious disposition. By carrying decoration to excess it became meretricious, and by

attempting too much soon brought about its own ruin.

Of a style which we trust will never be revived, and which it is much to be wished had never been invented, we shall give no examples ; since there is no rarity in them to make such a list necessary.

41. About the time of the Reformation, the partial recurrence to classical forms, induced by the vitiated and unhappy taste for Italian architecture, completely corrupted the pure Pointed style by giving birth to various anomalous compositions, generally termed Debased. It is unnecessary to particularize all the barbarisms which but too frequently occur in churches of the subsequent period ; but Italian doors, windows, and porches ; the substitution of balusters for battlements, vases for pinnacles, and round balls for finials ; exceedingly depressed and flat-sided pointed arches ; square windows without labels or featherings, arabesque sculpture, and similar violations of the principles of the true Christian architecture, will readily enable the learner to distinguish edifices of this description.

42. There are, however, one or two really good churches of this date. The tower of S. Probus, Cornwall, is not surpassed by any western tower

whatever; and yet it was erected in the time of Elizabeth. Of post-reformation date, the following edifices are worth attention:—Christ's Hospital, London: S. Nicolas, Shepperton, Middlesex; the Chapels of Lincoln and University Colleges, Oxford; Sackville College, East Grinstead (1619); S. Peter, Stene, Northamptonshire (1620); S. John, Leeds (c. 1623); S. Michael, South Malling, Sussex, (1628); the chancel of S. Guthlac, Passenham, Northamptonshire, (1629); Brambletye House, Sussex, (1631); S. Peter's chapel, Cambridge, (1632); the tower of S. Edmund, Salisbury, (1653); the tower and south aisle of S. —, Yarnton; and the chapel of S. —, Water Eaton, Oxon; parts of S. Mary, Geddington, Northamptonshire; S. Mary, Chaddesden, Kent; Archbishop Abbott's Hospital, Guildford, Surrey, and the porch of S. Leonard, Sunningwell, Berks, —an erection of Bishop Jewell's, and worthy of his taste. Going still later, we find S. Mary, Aldermary, London, built by Wren after the great fire of London, in debased Third-Pointed with a fine tower; the still finer tower of S. Michael's, Cornhill, by the same architect; the western towers of Westminster Abbey, and that of Warwick, built by an architect called Wilson, at the end of the seventeenth century, with a really grand

outline. It is curious to observe, in several of these buildings, the tendency which they have to a debased imitation of the First- and Middle- rather than the Third-Pointed style.

Having thus briefly sketched the characteristics of the various styles of English architecture, we proceed to the Ecclesiological details contained in the church-scheme.

I. 1. *Ground plan.* It is desirable that a plan with measurements should be drawn and sent in together with the scheme. Where, from want of time, this cannot be done, it will be sufficient to measure the length of chancel and nave; a measurement which should never be omitted. Care must be taken, when the church has quasi-transepts, not to confound them with aisles. In such cases, the aisles run one bay to the east of the nave or chancel-arch, and in the same line with this is an arch across each of them. This arrangement occurs principally in city churches, as S. John Baptist, Coventry, and Holy Rood, Southampton, or where the builders were otherwise cramped for want of room. But it is also found elsewhere, as at S. Mary, Ketton, Rutland. Great attention should be paid to alterations of plan by enlargements and rebuilding, and particularly to instances in which

to an original chancel and nave an aisle has been added of much greater size than the first edifice, which aisle, in its turn, has become the church, and the early building has become an aisle. This appears to have been the case at S. Nicolas, Charlwood, Surrey, though the altar is now restored to its original position. Closely connected with this is the question of double churches, as Bedford S. Paul's. So also those remarkable instances where there are two aisles and no nave, as S. Vincent, Caythorpe, Lincolnshire, where the body of the church is divided by a single row of pillars; the easternmost of which abuts on the central belfry arch. In some cases, the original aisle appears since the reformation to have become the church itself, as in S. —, Marazion, Cornwall. Again, at S. Mary, Tiltey, Essex (a conventual church), the original building was a small First-Pointed structure. To this, a magnificent, though short, Middle-Pointed chancel was built on; and the old chancel and nave became the nave of the new edifice. The original piscina is still to be seen at the south-east end of the nave. Another remarkable deviation from the usual plan is where, to a western tower, a kind of second nave appears as a western excrescence: this is the case in All Saints,

Boxley, Kent. Such instances as the following should be noticed : at S. Mary, Chewton Mendip, Somersetshire, and S. Bartholomew, West Cranmore, in the same county, one side of the nave appears to have been rebuilt a few feet from its original position, leaving the axis of the chancel in a different line from that of the church. The triple division into sanctum sanctorum, chancel, and nave, where it remains, should be carefully observed; as in S. —, Bishopstone, Sussex, and S. David, Kilpeck, Herefordshire. The remarkable examples of distorted plans, which sometimes, from symbolical reasons, occur in foreign churches, such as the position of the transepts at an angle greater or less than a right angle with the body of the building, are scarcely to be found in England; but if such occur, as at Coventry S. John Baptist, they are carefully to be noticed. So also are examples where the high altar stood elsewhere than at the east end of the choir:—in Holy Trinity, Arundel, it did and does stand in the south transept.—Of round churches, as is well-known, five only exist: S. Sepulchre's, Cambridge; S. Sepulchre's, Northampton; S. John, Little Maplestead, Essex; the Temple, London; S. —, Temple Bruerne, Lincolnshire (in ruins).

1. 3. *Orientation.* It is important to notice

the deviation of the direction of a church from the True East, because an idea has prevailed, it would seem without any very good reason, that the chancel points to that part of the horizon where the sun rises on the Feast of the Patron Saint. It would be interesting to prove or to disprove this idea. The point requires very careful examination before any decision can be formed. But the fact that tells most against the supposed hypothesis is the difference of Orientation in churches under the same invocation. Thus, All Saints, West Beckham, Norfolk, points due east, but All Saints, Thwaite, in the same county, is  $8^{\circ}$  to the north of east. Again, S. Peter, Brampton, is  $20^{\circ}$  north of east: S. Peter, Belaugh,  $5^{\circ}$  south. It is also to be observed, that in many churches the orientation of the chancel differs from that of the nave. It is so in York Minster and Lichfield Cathedral. Very remarkable examples occur in Coventry S. Michael, and Coventry S. John Baptist, where the deviation is to the north; and Holy Trinity, Bosham, Sussex, where it is to the south. In S. Andrew, Lammas, Norfolk, the direction of the nave is  $15^{\circ}$  south of east; that of the chancel, due east. In England, the deviation is perhaps generally to the south; in France, it is almost universally to the north:—and, in correctness, it ought always to be to the

north : inasmuch as it mystically represents the bowing of our SAVIOUR'S Head in death, which Catholic Tradition asserts to have been to the Right Side.

II. 1. *Apse*. A circular or polygonal east end. This is very uncommon in England, and almost universal on the Continent. It is probable that further researches in Ecclesiology will trace this difference to two distinct types :—the apsidal form emanating immediately from Rome, the flat end having its origin in the great school of Christianity which flourished during the earliest centuries in Ireland. In the former, at least, for ten centuries, the altar of a Cathedral invariably stood in the chord of the apse ; and the Bishop's Throne was at the eastern extremity : hence the general type. Of apsidal churches in England, the following is the most accurate list that has yet been published :—*Berkshire*, S. James, Finchampstead ; S. John, Padworth ; S. Nicolas, Remenham ; S. Laurence, Tidmarsh (polygonal). *Bucks*, All Saints, Wing (polygonal). *Cumbridgeshire*, the desecrated chapel of S. —, Isleham. *Cumberland*, S. Leonard, Warwick. *Derbyshire*, S. —, Steetley ; a chapel in All Saints, Chesterfield ; and (originally) S. Michael, Melbourne, to both chancel and aisles. *Essex*,

Colchester Castle Chapel ; S. Mary, East Ham ; S. Giles, Great Maplestead ; S. John, Little Maplestead ; S. George, Pentlowe. *Gloucestershire*, Crypt of Gloucester Cathedral ; S. Mary's Abbey-church, Tewkesbury ; Holy Trinity, Westbury-on-Trym. *Hampshire*, Crypt in Winchester Cathedral ; S. Mary, Easton ; S. Stephen, Nateley ; S. Mary's Abbey-church, Romsey. *Herefordshire*, S. David, Kilpeck ; S. Mary, Madley (polygonal) ; S. Michael, Moccas ; S.——, Pencombe ; S. Peter, Peterchurch. *Herts*, S. Leonard, Bengoe. *Hunts*, S. Mary, Bluntisham. *Kent*, the Cathedral-church of Canterbury ; S. Bartholomew's Chapel ; S. Martin, Eynesford ; SS. Peter and Paul, Sutton, near Dover. *Middlesex*, the Abbey-church of S. Peter, Westminster ; the Chapel in the White Tower ; S. Bartholomew, Smithfield. *Norfolk*, the Cathedral-church of Norwich ; All Saints, Gillingham ; S. Gregory, Heckingham ; S. Andrew, South Runc-ton. *Northamptonshire*, Peterborough Cathedral ; All Saints, Brixworth (originally). *Oxfordshire*, SS. Peter and Paul, Checkendon ; S. ——, Woodcote ; S. Botolph, Swincombe. *Somersetshire*, the Lady Chapel in Wells Cathedral. *Staffordshire*, Lichfield Cathedral (polygonal). *Suffolk*, S. Edmund, Fritton ; S.——, Bayle. *Surrey*, Guildford S. Mary, the North Chapel, and, originally,

the Chancel. *Sussex*, S. —, Keymer; S. Michael, Newhaven; S. —, Up-Waltham. *Warwickshire*, S. —, Bilston; Coventry S. Michael. *Wilts*, S. Peter, Manningford Bruce. *Worcestershire*, Worcester Cathedral Crypt. *Yorkshire*, Ripon Cathedral; S. Mary, Laestingham, which has also an apsidal crypt; S. Mary, Birkin. *North Wales*, S. Giles, Wrexham. It is perhaps needless to say that apsidal transepts and west ends are utterly unknown in England. For the present, and till the principles of Ecclesiology shall be better understood, apsidal ends are strictly to be avoided in modern churches. In *Scotland*, where Continental features abound, the apse is more frequent; as S. Mary, Linlithgow, S. —, Stirling, Trinity College church, Edinburgh.

II. 3. *a*, and *μ*. *Altar Stone, fixed or removed, and Table*. The forms of altars were chiefly four. 1. A plain mass of masonry, on the top of which the stone table (*mensa*,) usually formed of granite or Purbeck marble was laid. It was generally marked with a cross at each corner, and one in the centre, mystically representing the Five Wounds of CHRIST, but instances occur in which there are only three crosses. 2. The same *mensa* supported on brackets projecting from the wall; this is met with only in small churches. 3. The same, resting with its eastern side on the wall, with its

western on two or more shafts without an arch. 4. (Chiefly in chantries,) the cill of the window sometimes formed the mensa, and sometimes projected slightly on brackets. It is to be particularly noticed, that the sides of the altar appear seldom to have been panelled in the north of Europe ; so that the elaborate decorations which some well-meaning persons have, in this way, introduced into modern churches, are neither to be commended nor imitated. It could not be but that, in the Caroline reform, altars should bear their part. There were instances in which the whole material was of stone ;—oftener a stone slab on wooden legs. Very interesting examples occur in S. John's, Leeds, and in the Titchborne Chapel, S. Andrew, Titchborne, Hants.

Such destruction of altars took place, chiefly in the sixteenth, but also in the seventeenth century, that only three\* high altars are now known to exist. These are in the chapel of S. Mary Magdalen, Ripon ; in the church of S. Mary, Forthampton, Gloucestershire : and (we believe) in S. Michael, Dulas, Herefordshire : but several chantry altars remain. Of the first-named kind is a fine example in the north transept of S. Mary's Abbey,

\* The altar in Holy Trinity, Arundel, is sometimes spoken of as the high altar, whereas it was only the altar of the Collegiate chapel.

Jorvaulx, Yorkshire; one in the Crypt of S. Wyston, Repton, of Saxon date; one in S. Alban's Abbey-church, said to have been S. Cuthbert's altar, now placed in the south aisle of the choir; one at S. Nicolas, Grosmont, Monmouthshire; one at S. Kenelm, Enstone, Oxon; one in the chapel of the Pyx, Westminster. Of the second; one at S. Laurence, Shottiswell, Warwickshire; one at S. Michael, Warmington, in the same county. Of the third; one in Holy Trinity and S. Mary, Abbey-Dore, Herefordshire; (this rests on three legs); and one in the chantry over the Lady chapel, in Gloucester Cathedral. Of the fourth; several in the triforium of the same Cathedral. Of sacristy altars we shall speak under that head.

But the mensa, or altar-stone as it is usually called, is to be found in many churches. Frequently they were laid down with the upper part lowest, and, in that case, they cannot be known; but sometimes the crosses are exposed to sight. In some instances, as in Lincoln Cathedral, and in S. Andrew, Cherry-Hinton, Cambridgeshire, they appear to have been laid down near a door, or in the middle of the nave, or in any other place where they would most frequently be trodden on; in other cases, as in S. —, Coates, Sussex, they have been reverentially laid immediately under the

modern altar. Of course, where such are known to exist, they should be carefully taken up; and either, as in S. Mary, Selmeston, Sussex, restored to their original use; or carefully placed in some fitting spot of the chancel. In ancient missals, the central cross is sometimes omitted, and in some instances, there is a small hollow or incised square instead. Examples occur in S. Robert's Cave, near Knaresborough; and the Holy Chapel, S. Madron, Cornwall. In the latter case, the cavity was employed to contain alms.

It would be clearly impossible,—and if possible, perhaps not very useful,—to give a complete list of the churches where altar-stones remain. In some of the following instances it has only lately been discovered: in Berkshire, Holy Trinity, Cookham, where the crosses are inlaid with brass; in Bucks, All Saints, Wing, where it has lately been found in the churchyard; in Cambridgeshire, S. Andrew, Cherry-Hinton, and S. James, Stretham; in Lincolnshire, S. Mary, Barton-on-Humber, S. Andrew, Irnham, SS. Peter and Paul, Kirton, All Saints, Laughton, S. John Baptist, Northope, S. Laurence, Thornton Curtis, the Bede House, Stamford; in Norfolk, S. Andrew, Frenze, S. Nicolas, Yarmouth; in Middlesex, All Hallows, Barking; in Suffolk, S. —, Flixton, SS. Peter and Paul, Fressingfield, S. —, Hayle; in Somersetshire, S. George,

Dunster; in Sussex, S. Andrew, Hove, SS. Mary and Blaize, Boxgrove; in Yorkshire, S. Mary, Bridlington, S. Mary, Cottingham, S. —, Kirk Fenton (two close together), S. Mary, Myton-upon-Swale, York S. Martin-le-grand.

With respect to the moveable altars, which generally, at the Reformation, replaced the fixed altar, the earliest examples have the frame entirely separate from the mensa. In the language of the advertisements of 1564, there is to be "a decent table standing on a frame," not joined to it. This table, during the reign of Queen Elizabeth, usually, at least during the celebration of the Holy Communion, stood in the middle of the chancel; and the pews that surrounded it had their sides made to fold down for the convenience of the communicants. And sometimes the table itself had a kind of drawer, which could be pulled out for the same purpose. Gradually, and chiefly through the exertions of Laud, the holy table was removed to the east end; and though, during the rebellion, again brought into the middle of the chancel, at the Restoration the ancient custom universally prevailed. Examples of the puritanic arrangement still, however, occur in most of the churches in the Channel Islands; in S. Tydecho, Mallwydd, Merioneth and Montgomery-shires;

Holy Trinity, Deerhurst, Gloucestershire; S. Mary, Langley-Marish, Bucks, and a few other places. We sincerely trust that in all these cases this, which is now (however different primitive arrangements may have been) a most irreverent situation, may soon be changed. In the chapel of Sackville College, East Grinstead, the bench on which the communicants used to sit, existed till lately, pinned into the eastern wall; the same kind of bench, a piece being cut out of it for the reception of the present altar, still exists in S. Peter, Seal, Kent. It is particularly desirable to forward to the Cambridge Camden Society all instances of monstrous desecrations of altars, such as their employment as stoves, or boxes.

II. II. 3. *β. Reredos*, arrieredos, dossel, or altar-screen, the stone screen which is in many instances found behind the altar. In many more instances, however, no such thing existed; and those which do occur are usually simple and present a striking contrast to modern dossels. Besides those elaborate examples in Winchester and other Cathedrals, S. Mary Magdalene, Reigate, presents an example of a fine Third-Pointed reredos, where much of the colour remains; simpler instances occur in S. Mary, Geddington, Northamptonshire, S. Mary, Harlton, Cambridgeshire, and S. Michael,

Clapton-in-Gordano, Somersetshire. They often consisted of a series of niches, and were therefore exposed to the violence of the Reformers.

II. II. 3.  $\gamma$ . *Piscina, Orifice, and Shelf*. A *Piscina* is the necessary appendage of an altar for, in early times, pouring away the water in which the Chalice was rinsed, and also that in which the priest had washed his hands. But when the rubrics of the Missal were altered, and the Priest was required to swallow the water in which the Chalice had been rinsed, the former use of the *piscina* became obsolete. And therefore, while till the thirteenth century *piscinæ* were usually double, after that time they were almost universally single. They generally appear as small niches towards the east end of the south wall; sometimes in the east wall; rarely in the north wall. There is a triple *piscina* in Holy Trinity, Rothwell, Northamptonshire; an example which is perhaps unique. In single *piscinæ*, the arch is sometimes plain, as S. —, Ardingley, Sussex, or trefoiled, as S. Swithin, Sandy, Beds; sometimes trefoiled and refoiled, as in S. Mary, Tiltey, Essex; sometimes ogee and trefoiled, as S. —, East Hoathly, Sussex: and sometimes the trefoil is unequal, as in Holy Cross, Bignor, Sussex. Sometimes the *piscina* is a mere square recess,

as it appears to be in S. —, West Chiltington, Sussex, or a double recess, one above the other, as S. Mary, Chesterton, Oxon. Sometimes a plain spherical triangle, as in S. Botolph, Thorney, Isle of Thorney. Cinqfoiled piscinæ are by no means so common as trefoiled; sometimes the arch is plain, as in SS. Mary and Michael, Trumpington; sometimes ogee, as in S. Andrew, Swavesey, Cambridgeshire; sometimes refoiled, as S. Andrew, Chesterton, Cambridgeshire. A septfoiled piscina occurs in S. —, Bretteville, Normandy. Of other forms, we may mention crocketed and cropped piscinæ, as in S. John, Barnack; S. —, Bainton, Northamptonshire, where there are two highly enriched piscinæ of Middle-Pointed date; S. Margaret, Isfield, Sussex, probably the largest example in England: S. Nicolas, Thelnetham, Suffolk, (chantry); S. Mary, Burgate, Suffolk; a trefoiled arch under a square head, with trefoiled and pierced spandrils, as in S. Nicolas, Great Bookham, Surrey: with plain square head, supported on circular shafts, as in S. Laurence, Tallington, Lincolnshire, (a transitional example): square-headed bifoiled, as S. Luke, Hickling, Notts; a trefoiled aperture under a square head, as in S. Mary, Great Shelford, Cambridgeshire; a pierced

trefoil above a plain arch, as in S. Michael, Ryston, Norfolk, or above a trefoiled arch, as S. —, Barnham, Suffolk; a cinquefoiled aperture under a square head, as in S. Peter, Norbury, Staffordshire; the same under an ogee head, as in the north aisle of the same church.

Romanesque piscinæ are uncommon; an instance occurs in S. Andrew, Horbling, Lincolnshire, and another in S. Nicolas, Iford, Sussex; several in the Choir and Chapels of S. Mary's Abbey, Kirkstall, Yorkshire; one in S. Peter, Conisborough, in the same county; one in the chapel of Conisborough Castle; one in S. Laurence, Caversfield, Bucks, apparently intended for two orifices, but only furnished with one, and that to the east:—one in All Saints, Pytchley, Northamptonshire, and those of Transitional date are not much more frequent; as S. Andrew, Histon, Cambridgeshire; S. Ivo, S. Ives, Hunts; S. Giles, Stoke-Pogis, Bucks; S. James, Southleigh, Oxon, which stands on a pillar. Of angular piscinæ we may mention one at S. Helen, Elstow, Beds; one at S. Mary, Hunton, Kent; one at All Saints, Moreton, Berks. The orifices in First-Pointed piscinæ are generally shallow and circular, or deep and reversed pyramidal; sometimes, however, deep and circular, as in S. Mary, Portbury, Somersetshire. In S. Mary, Castle Ashby, is a remarkable piscina: the fenes-

tella is ogee and cinquoiled : at the bottom there are two trefoiled orifices ;—above these, a shelf with another orifice ; and above this the usual cruet-shelf. Of other forms : the orifice is semicircular, as in S. —, Singleton, Sussex ; three quarters of a circle, as in S. Peter, Selsey, Sussex : in these cases, the flat is the exterior side : square, with a rose in the centre, as in Walpole S. Andrew, Norfolk ; trefoiled, as in a chantry at S. Andrew, Frenze, Norfolk : quatrefoiled lozenge-wise, as in S. Nicolas, Berdon, Essex ; or, more rarely diaper-wise, as S. Mary, Thakeham, Sussex ; cinquoiled, as in S. —, Pycombe, Sussex ; sexfoiled, as in S. Andrew, Thelveton, Norfolk ; septfoiled, (uncommon,) as in S. Mary, Worlingworth, Suffolk ; eightfoiled, as in S. Mary, Skelton, Yorkshire ; tenfoiled, as in S. Andrew, Histon ; twelvefoiled, (uncommon,) as in a chantry of S. Mary, Over, Cambridgeshire ; seventeenfoiled, as in S. —, Ardingley, Sussex, probably an unique example. In some examples of Middle-Pointed piscinæ a ball-flower, or a knot of foliage, is placed in the bottom of the bowl, with orifices round it : in some a lion or dog, as in Wells Cathedral.

The same remarks are applicable to double piscinæ. Sometimes each compartment has an orifice ; as indeed is generally the case : examples, —All Saints, Milton, Cambridgeshire ; All Saints,

Sproughton, Suffolk. Sometimes the two orifices differ, as in S. Peter, Merton, Norfolk ; sometimes but one compartment has an orifice, whether the eastern, as S. Peter, Bottesford, Lincolnshire, or the western, of which we have not an instance at hand : (and, on the contrary, sometimes two orifices occur in one compartment, as in the now destroyed church of Cambridge S. Andrew the Great, and S. Andrew, Ogbourne, Wilts). The two compartments are equally often under one label, and quite disengaged : they sometimes form tracery like windows, as in the before-named All Saints, Sproughton, and a beautiful example in Gloucester Cathedral. Sometimes, instead of a shaft, there is merely a pendant, as in the north aisle of S. Mary, Steeple Ashton, Wilts, where it is fashioned like a ram's head.

All the above-named *piscinæ* are recessed in the wall. But another kind project, after the manner of brackets, as in All Saints, Oakover, Staffordshire, where the *piscina* rests on a head : but in this case there is generally a recess also, as in S. —, Piddinghoe, Sussex ; All Saints, Sapcote, Leicestershire. Some rest on a shaft, which also conceals the drain, as in S. —, Melton, Norfolk ; S. Andrew, Barningham, in the same county ; —and in some instances, this shaft

dies off into a kind of corbel, as in S. Michael, Rearsby, Leicestershire. All Saints, Shipdham, Norfolk, has a piscina in the shape of an elongated telescope,—the small end resting on the ground.

The use of the shelf has been much disputed: some imagine it to have been a Credence (see below), some for the cruets containing the holy oil. It is often of stone, and often of wood; often the grooves only remain. Sometimes it is double, as in S. Mary, Winfarthing, Norfolk, and a chantry altar at Tewkesbury: sometimes almost close to the apex of the piscina, as in S. John, Wicken, Northamptonshire. Its place is occasionally supplied by a bracket, as in S. Mary, Stoughton, Sussex; at other times by a niche, as Holy Trinity, Penton Mewsey, Hants. In the north chantry of S. Peter, Thorpe Salvin, Yorkshire, there is a bracket above the piscina.

We may notice one or two singularities. At All Saints, Long Wittenham, Berks, there is a very interesting trefoiled piscina, of Middle-Pointed date. In front it has a small effigy of a knight, and above the arch are Angels hovering to receive the departing spirit. It is thus both a monument and a piscina. A piscina in the north wall of Rochester Cathedral has an orifice in the shape of a T; the broad end being exterior. There is

one of a similar kind at S. Mary, Swillington, Yorkshire. SS. Peter and Paul, Kingsbury, Warwickshire, presents a specimen of rather a rare kind:—an arch unfoliated, but highly enriched with ball-flowers and other Middle-Pointed ornaments. SS. Peter and Paul, Brockdish, Norfolk, is one of the most curious examples in England, but it hardly admits of description. Of piscinæ in the east wall, S. —, East Marden, Sussex, presents an example: in S. Margaret, Ditchelling, in the same county, is one of First-Pointed date in the north wall, which seems to have been found inconvenient, for one of Third-Pointed date is inserted in the usual place. In SS. Peter and Paul, Cudham, Kent, there are three piscinæ in the East wall. At S. Keneburga, Castor, Northamptonshire, and S. Aidan, Bamborough, Northumberland, there are two First-Pointed piscinæ: one to the north, the other to the south, of the chancel. In All Saints, Deane, Bedfordshire, the piscina appears to have been furnished with doors. So also in S. Mary, Ecton. A recess sometimes runs inwards, on either or both sides from the piscina: as in all the piscinæ of S. Mary's Abbey, Kirkstall: this should be observed; its use is unknown. It may possibly have been for the reception of the cloths required

for the drying the chalice. Recesses are sometimes found, as in S. Peter, Haydon, Essex, and the old chancel of S. Alban, Kemerton, resembling *piscinæ* in every thing, but in having no orifice. We incline to believe that such may have answered the same end; a bason having been placed in them, instead of the employment of a drain. In some constitutions of the thirteenth century, it is ordered that where there is no *piscina*, a hole in the floor, to the south of the altar, should serve the same end. Four such instances have been observed: S. Andrew, Utterby, Lincolnshire; All Saints, Little Caster-ton, Rutland; S. Botolph, Hevingham, Norfolk; and S. Catherine's Chapel in the Cathedral-church of Carlisle. But it is very strange that, in the first three cases, the usual *piscina* exists beside. So that these ground *piscinæ* may have been designed for another purpose. In the Roman Pontifical the remainder of the Holy Water used in the service for consecrating a church is to be poured out at the foot of the altar, and a drain may have been sometimes used for this end.

Some few churches, as S. Keneburga, Castor, and S. Germanus, Thurlby, Lincolnshire, have a small square recess near the ground to the east of the *piscina*. This should be noticed, as its use is unknown, and it seems to have escaped observation.

II. ii. 38. *Sedilia*. Seats for the Priest, Deacon, and Subdeacon, during the celebration of Mass. They vary in number from one to five, but are more usually three: five and four are very uncommon; there are five in Southwell Minster, four in Furness Abbey; S. Mary, Luton, All Saints, Turvey, Bedfordshire; Holy Trinity, Rothwell, Northamptonshire; S. Mary, Langley Marish, Buckinghamshire. They almost always occur on the south side, but are sometimes found on the north. At S. Botolph, Helpstone, Northamptonshire, there are three of First-Pointed date on each side the chancel. Where they occur in chantries, which is not very often, they are generally met with in a southern chapel; perhaps simply from the difficulty of position in the other case. Where there are three, they are sometimes all on the same level; as in S. Andrew, Harlestone, Northamptonshire, where they are First-Pointed; S. Nicolas, Kenilworth, Warwickshire, where they are Middle-Pointed; S. Clement, Horsley, Derbyshire, Third-Pointed. Sometimes they gradually descend to the west, as in Holy Trinity, Long Itchington, Warwickshire, First-Pointed; S. Columba, Collingtree, Northamptonshire, Middle-Pointed; S. Swithin, Sandy, Bedfordshire, Third-Pointed. It is worth noting, that in the fifteenth century, sedilia are generally found on

the same level, whereas the reverse is the case in First-Pointed. The reason may possibly be, that by a departure from primitive custom, the Deacon and Subdeacon of the Mass were then as often Priests as not; so that the distinction of place gradually dropped. Sometimes the first two sedilia are on the same level, the third lower: example, S. Mary, Uffington, Berkshire. Where there are two sedilia, they are also sometimes on the same level, as S. John Baptist, Wolvey, Warwickshire; sometimes descending, as All Saints, Rigsby, Lincolnshire.

Very frequently, more especially in small churches, the cill of the south-eastern window forms the sedilia, as in S. Peter, Cooknoe, Northamptonshire, and S. Martin, Brasted, Kent. They may, when in that position, be easily overlooked. They are then usually on a level, as S. Michael, Dundry, and Holy Trinity, Burrington, Somersetshire; but sometimes graduated, as in S. Mary, Goldington, Bedfordshire, and S. John, Little Wilbraham, Cambridgeshire.

Romanesque sedilia are very uncommon: Leicester S. Mary, All Saints, Earl's Barton, Northamptonshire, and All Saints, Wellingore, in the same county, are specimens. Though there is no doubt that they ought to be universally adopted instead of "altar chairs," we are not able to point

to any erected since the Reformation, unless the Debased example at S. George, Wootton, Northamptonshire, be so.

Sometimes there is no division of seats; but one canopy was intended for the three ecclesiastics;—as S. —, Fulbourne, Cambridgeshire; S. Mary's Abbey, Kirkstall, (Romanesque); S. Leonard, Denton, Sussex; and the magnificent example erected at S. Margaret, Buxted, in the same county, by Father John de Lewes, about the year 1300. At S. Michael, Spenithorn, Yorkshire, there is a stone seat with two elbows, wide enough for two Priests; and adjoining it on the west side a lower bench for one, deeply marked with a ✠. Sometimes, on the contrary, a stone seat with elbows for one:—and on a lower level, a bench for two. At S. —, Corhampton, is a stone seat with elbows, on the south side of the chancel. At S. Thomas Archbishop, Greatford, Lincolnshire, the sedilia form a recess under a square head; at S. Mary, Hailsham, Sussex, they are embraced under an awkward obtuse arch. At S. Peter, Portishead, where the sedilia are in the window-cill, the corners of the window are worked into slender shafts: so also in S. Martin, Brasted, where they are First-Pointed. The piscina is almost always to the east of the sedilia; very rarely to the west, as in a southe

chantry of S. Mark's (the Mayor's) Chapel, Bristol. Sometimes the partitions are so narrow, that it seems almost impossible that they could actually have been used; as in S. Margaret, Ditchelling, Sussex. Sedilia are sometimes found in the form of projecting stone benches, with, or without arms, to denote the division: as in S. Margaret, Chipstead, Surrey. Single sedilia of the same kind occur at S. Mary, Lenham, Kent; and S. Mary, Beckley, Oxon. It is not to be doubted, but that wooden sedilia were employed in many of those churches which now are without any, but the only instances now remaining are in S. Peter, Sheffield, Yorkshire, and S. Nicolas, Rodmersham, Kent. And they are particularly suitable for present use in those unhappy modern structures, where the thinness of the wall forbids the insertion of the more usual kind. In some churches, it appears that a wooden figure of our Lady occupied one of the sedilia, where not otherwise employed. It does not appear that in England any instance occurs like that in Ratisbon Cathedral, where the middle sedile is the highest, and they descend on both sides.

In some cases, a larger recess, adjacent to the sedilia on the western side, is found;—as at S. Mary-le-Crypt, Gloucester; S. Mary, Amesbury, Wilts; S. Mary, Meysey Hampton, Gloucestershire; S. Peter, Great Hasely, Oxon; Coventry

Holy Trinity; S. Luke, Spratton, Northamptonshire. It may be called the Magnum Sedile, but its use is unknown.

II. ii. 3. *ε*. *Aumbrye*, or locker. A plain recess, for the preservation of the sacred vessels, and the like. They are exceedingly common in all parts of the church, more especially to the north of the altar. The doors, however, have almost always, and the hinges generally, disappeared; these, it is needless to say, should be replaced, and the aumbrye restored. A perfect example exists at All Saints, Barrington, Cambridgeshire, in the south aisle; also in S. Columba, Collingtree, Northamptonshire. Traces of hinges should always be noted; as other recesses, for different and unknown uses, may often be met with; and it would be desirable to classify them more minutely than the present state of the science enables us to do. They are generally mere square recesses; sometimes pointed, as at S. Thomas Archbishop, Greatford; sometimes they have a shelf, as in Deeping S. James; sometimes they run diagonally across an angle of the chancel, as in S. Medardus, Little Bytham, Lincolnshire. Sometimes they are found in the middle of a window-cill, as in S. Mary, Pulborough, Sussex. At All Saints, Middleton Cheney, Northamptonshire,

the aumbrye is double, one within the other ; and there are two openings with pointed arches at S. Peter, Bottesford, Lincolnshire. A most remarkable aumbrye occurs over the piscina in S. Denis, Stanford-in-the-Vale, Berkshire.

II. ii. 3. ζ. *Niches*. On these we need only remark, that a kind of long niche, extending nearly as low as the floor, is to be found in some churches, north of the altar ; its use *may* have been to hold a processional cross, when not otherwise employed. These should be carefully noticed. In three churches—and it may be in more,—a singular and unnoticed kind of recess, neither niche nor piscina, but partaking of the character of both, has been observed ; S. Michael, Southwick, Sussex ; S. Bartholomew, Burstow, and S. Mary, Bletchingley, Surrey. It resembles two piscinæ, placed one above the other ; and between the two is an embattled projection or transome. In both Southwick and Burstow are two of these niches, one on each side the western face of the chancel-arch ; in Bletchingley there is one, much finer than in the other cases, which stands at the north-eastern extremity of the nave, close to the transept-arch. At Southwick there is a projecting kind of orifice in both quasi-piscinæ, in the other cases none. A niche of a somewhat similar kind

occurs in S. Mary, Chewton Mendip, Somersetshire. Of the use of these things we profess our total ignorance.

II. ii. 3. *η*. *Brackets*. The hole for the serges or wax tapers may sometimes be found in these: they must not, in that case, be mistaken for piscinæ. At S. Mary, Bluntisham, Hunts, the drippings of the wax were, till late restorations, distinctly to be traced on the wall. Brackets were also used, it is probable, to hold flower-pots.

II. ii. 3. *θ*. *Easter Sepulchre*. A recess for the reception of the Blessed Sacrament from Good Friday till Easter Day, thus representing the entombment of our LORD. Here it was watched with great devotion during the Forty Hours. It was usually a wooden erection, taken up and put down when occasion served. At S. —, Fulbourne, Cambridgeshire, a curious wooden frame over a recumbent effigy near the altar seems to have been thus used. This frequently stood on a real or quasi-high-tomb. "I will," says a testator of 1479, "that there be made a playne tombe of marble of a competent height, to the intent that yt may bear the Blessed Body of our LORD, and the Sepulchre, at the time of Estre, to stand upon the same: with myne arms, and a convenient scriptur to be set about the tombe." But sometimes these

sepulchres are of stone : they are generally shallow, under an obtuse or ogee arch, rising about three feet from the ground. They usually occur on the north side of the chancel, but, especially in Kent, Sussex, and Hants, to the south ; and may be found of all degrees of magnificence from the plain oblong recesses in the Weald of Sussex to the gorgeous sculpture representing the Resurrection in S. Andrew, Heckington, Lincolnshire. Very fine examples occur at S. Mark, Bilton, Warwickshire ; S. Mary, Cubbington, and S. Michael, Weston-under-Weatherley, in the same county. At Gloucester S. Mary-le-Crypt, there was a painting of the Resurrection, at the back of the Sepulchre. In later times, a high-tomb to the north of the altar frequently served the double purpose of a memorial to its erector, and the Easter Sepulchre. Instances occur at SS. Peter and Paul, Exton, Rutland ; S. Andrew, Clevedon, Somersetshire ; S. Mary, Woodleigh, and S. Cyriac, Southpool, Devonshire ; and S. Peter, Hamsey, Sussex ; at S. —, West Wittering, in the same county, was, till it was wantonly destroyed a short time ago, a very curious example. Here the Sepulchre consisted of two parts ; one in the north wall, the other jutting out at right angles to it, about three feet from the east wall. The case appears to be the same at S. Michael, Cowthorp, Yorkshire.

II. ii. 2. ι. *Altar-Candlesticks.* These are scarcely ever to be found of ante-reformation date ; they yet, however, remain at S. Michael, Clapton-in-Gordano. It need hardly be said that the Ecclesiological late Cambridge Camden Society has revived the manufacture both of this, and of all other kinds of church plate ; the true principle once being obtained, our superiority in mechanical art to our ancestors may well lead us to hope that, in this respect, we shall be able to excel their work.

II. ii. 3. κ. *Altar-Steps.* Three, or some multiple of three, is the most usual number, but four and seven also occur. The risers of the steps are sometimes covered with encaustic tiles, or engraven. At S. Mary, Geddington, Northamptonshire, the founder's name and date of dedication is to be found here ; at S. Giles, Bredon, Worcestershire, the zodiacal signs. See also II. ii. 12.

II. ii. 3. λ. *Altar-Rails.* Altar-rails, when of the date of King James I., or King Charles the Martyr, deserve especial notice. They were probably needed then ; and in some instances, where the laity cannot for the present be excluded from the chancel, must be retained now. But where there is a rood-screen, (and where there is not, there ought to be,) and where the laity can be excluded, there is no use whatever in altar-

rails. There are two arrangements of them; one, (which is the worse,) where they are returned, and form three sides of a square; the other, where they form merely a low screen, from north to south. It was required in Visitation Articles of the Caroline Bishops, that the Communion Table should be "enclosed and ranged about with a rail of joiners' and turners' work, close enough to keep out dogs from going in." An instance of rails in the seventeenth century, where this provision is not complied with, is to be found in S. —, Bramley, Surrey. In S. John, Beckford, Worcestershire, there is a door on the south, as well as the east side of the rails; as if for the purpose of obtaining access to the piscina. Before the Reformation, a long linen cloth, held up before the communicants, (as is the case at present abroad,) answered the purpose of rails; and a remnant of this custom exists in some of our own churches, as at Holy Rood, Southampton, where a linen cloth is, during the Holy Communion, spread over the rails.

II. ii. 3. *μ.* *Credence or Table of Prothesis.* The place where the elements are deposited previously to their oblation, as ordered by the constant practice of the Church, and by our own rubrics. It has hitherto been generally said to

occur, as it does in the Eastern Church, on the north of the altar ; but a comparison of the Roman and Sarum rubrics,—so far as they can be brought to bear on the subject,—has convinced us of the contrary. It sometimes appears as a plain square recess, or large low bracket : whether this is not the universal form, may be doubted. For the erections like high-tombs, that are to be seen in the Hospital church of S. Cross, near Winchester, and in S. Nicolas, Compton, Surrey, are probably nothing else than stone basements for the wooden erection of the Sepulchre. Some have believed the shelf in the piscina to have been a credence ; but, in many cases, from its small size, this is evidently impossible ; and no good proof has yet been brought forward in behalf of the supposition. If it be true, the shelf would only have been large enough for use at a Low Mass. Credences sometimes occur of the date of James I., as in SS. Peter and Paul, Chipping Warden, Northamptonshire ;—in S. Nicolas, Islip, Oxon, is one of the date of 1680, —erected by Dr. South. We are informed in the Glossary of Architecture, that the wooden credence in S. Michael, Oxford, has been immemorially used.

II. ii. 10. *Misereres*. The elbowed stalls so frequently occurring in cathedrals and collegiate churches, where the seat lifts up, and, folding back, forms a higher and smaller seat. The carv-

ing on the lower part is often very curious, and sometimes, truth compels us to add, very disgusting and indecent. Indeed the whole theory of the cause why such sculptures are found inside our churches,—whether in misereres, poppy-heads, or sometimes capitals of piers, is at present unknown. We may in some instances be able to assign a reason for such departures from propriety; as where, in secular churches, the regulars were ridiculed, or in regular, the seculars. But the reason, we suspect, lay far deeper than this, because there were rites in the mediæval Church which strongly partook of the same character as these sculptures; and we might thence conjecture, that the grotesque was felt to be, in its due mixture and proportion, an ingredient of the sublime. It must not be forgotten, however, that S. Bernard expressly condemns these monstrous figures. The hideous forms used as gurgoyles are perfectly defensible: as we shall see hereafter. The stalls in the choir of Ely Cathedral, and in SS. Mary and Nicolas, Nantwich, Cheshire, are perhaps the finest examples extant. The proper names for the various members of stalls are as follow. The stall, *forma*, was divided into the front, *antica*, the back, *postica*, the canopy or tabernacle work, *tabernaculum*, the miserere, *misericordia* or *sedes plicatilis*, and the

désk, *podium*, whence, by a corruption and amplification, pue or pew: just as cupboard must originally have meant shelf, but now means a closet. Post-reformation misereres are not very uncommon: as in S. Peter's College Chapel, and Wimborne Minster, where they are of the date of 1618.

II. ii. 11. *Chancel-seats, exterior or interior.* Low stone seats continued, as at SS. Mary and Michael, Trumpington, Cambridgeshire, along one or both walls of the chancel; and even, as at S. Medardus, Little Bytham, Lincolnshire, along the east end also. In this case, by a comparison with some of the most ancient of the ruined Irish churches, we may be allowed perhaps to regard it as a relic of the ancient arrangement of the altar, —not at the extreme east end. They are sometimes furnished with raised ends, carved in stone after the manner of poppy-heads. These are occasionally to be found in the nave also, and were, in early times, and till about the year 1400, the only seats, with a few exceptions, employed. They are still used at S. John, Waterbeach, Cambridgeshire, and King's College Chapel. External chancel-seats were probably used for sermons in the open air. These were generally delivered at the churchyard cross; and there is often a visible connexion between the cross and the bench. Thus, at S. John's,

Glastonbury, the cross is on the south-east of the church, and the bench runs down the south side. The case is the same at S. Margaret's, Spaxton, Somerset. At S. ———, Bicknoller, in the same county, the cross is on the east, and the bench under the east wall. Round two fine yew-trees in the churchyard of S. Catherine, Drayton, Somersetshire, run circular stone seats; which may have been intended for the same purpose.

II. ii. 12. *Elevation of Chancel.* Almost all churches have the chancel at least one step higher than the nave; more usually, perhaps, two. But in some instances the elevation is very considerable. Examples are, S. Mary, Standon, Herts; Walpole S. Peter, Norfolk; Bristol S. Stephen; Guildford S. Mary; Norwich S. Gregory; S. Aldhelm, Douling, Somersetshire; S. ———, Saxby, Lincolnshire; S. Maurice, Horkstow, in the same county. Here the arrangement of steps is  $3 + 2 + 2 + 5$ . This often was done to accommodate a crypt, as at Holy Trinity, Bosham, Sussex; and sometimes a right of way under the chancel, as in Exeter S. Stephen and S. John. The latter circumstance has given name to S. Mary-le-Bow, and S. Mary-Arches, at Exeter: from the arch by which the chancel was originally raised above the passage. It would appear that sometimes the chancel was

lower than the nave, as in Cambridge S. Giles, though a very curious mistake was made on this point by the late Translators of Durandus, which has been copied in other publications. Durandus affirms that the chancel ought to be lower than the nave, because it is written, "The more thou art exalted humble thyself the more." But by this he undoubtedly meant that the roof—not the floor—of one should be lower than that of the other. The Puritans were especially zealous, as the journal of Dowsing attests, for the leveling the chancel: where this has been done, its former elevation may often be judged of from the height of the piscina and sedilia above the ground.

II. ii. 9. *Chancel-Arch*. It is this feature of a church which gives it its general character. Those of early date are principally small; they gradually increase both in size and length till they terminate in the great sprawling erections of Tudor times. True symbolism, it need hardly be said, requires them to be of small dimensions, because "strait is the gate, and narrow is the way that leadeth to Life";—and, as we shall presently observe, the Kingdom of Heaven is typified by the chancel. Of chancel-arches, it will be principally necessary to observe,

a. Whether there be any remains of Saxon work: for it frequently exists here when it has

been destroyed elsewhere; as at Cambridge S. Giles, and S. Botolph, Botolph, Sussex.

*β.* Whether an original chancel-arch has been cut away, or re-arranged, or altered, in a subsequent style.

*γ.* Whether it be triple. A triple arcade is not uncommon in Romanesque churches,—of which the side arches are not pierced, and probably served for altars, the central one being the chancel-arch, as in S. Mary, Barfreston, Kent. But three actual chancel-arches are very rare, as at S. Mary, Capel-le-Ferne, and S. Mary, Westwell, Kent; S. Mary, Bramford, Suffolk; S. John Baptist, Baginton, Warwickshire. There was a triple arch to the chancel at Reculver, the arches resting on circular piers with square capitals. It was of Saxon date. Brixworth probably had a triple arch between the nave and choir.

*δ.* Whether there be two, one above the other. There is a curious Romanesque instance at S.——, Barton, Cumberland.

*ε.* Whether it be double, the upper arch being inverted. Of this we at present know of no other examples than Wells Cathedral, and S. Mary, Finedon, Northamptonshire.

*ζ.* Whether the eastern side be more richly ornamented than the western. This is hardly ever the case.

II. VIII. 3, 4, 5, 6. *Rood-Screen, Rood-Staircase, Rood-Door, Rood-Loft*, (or *Jube*, from "*Jube DOMINE benedicere*"). The rood-screen is one of the most important features of a church. It is the screen which divides the chancel from the nave; in Latin *cancelli*, whence the former name. Its practical use now is the separation of the Clergy from the Laity, though it is of earlier origin than this use.

Infra cancellos laicos compelle morari  
Ne videant Vinum cum Sancto Pane sacrari.

And it is to be preserved now, on the grand rule, "The chancels shall remain as they have done in times past." The Visitation Articles of the sixteenth and seventeenth centuries amply illustrate this. Archbishop Parker (1559,) demands, "Whether a partition be made and kept between the chancel and the church, according to the advertisements?" Archbishop Grindal (1571,) directs that the rood-screen be left to separate the chancel and the nave. Bishop Bridges (1617,) inquires, "Whether is it" (the chancel) "fenced in by rails or pales?" Bishop Montague (1641), "Is your chancel divided from the nave or body of your church with a partition of stone, boards, wainscot, grates, or otherwise?"

In Romanesque and Early-Pointed times, the chancel-arches were so excessively narrow, that the walls on each side served as a kind of screen. The arch itself was therefore furnished only with gates, and a rood-beam, on which the Great Rood was placed, and on each side of it the Images of SS. Mary and John. And it may be doubted whether, in some instances, the Rood was not fixed in a kind of square niche over the chancel-arch, where the Doom more usually occurred. As the chancel-arch increased in width, so did the rood-screen acquire importance, till, by degrees, it swelled into the gorgeous erection of Tudor times. The rood-screen was decorated with painting and gilding: the lower part is not pierced, but was often painted with figures of Saints. Examples more or less perfect occur at SS. Peter and Paul, Eye, Suffolk, where eighteen figures remain; Walpole S. Andrew's, Norfolk; S. Mary, Therfield, Herts; S. Helen, Ranworth, Norfolk; S. Mary, Worstead, in the same county. The paintings of this kind are of a peculiar school, and deserve more attention than they have hitherto met with. Several have recently been brought to light, in consequence of our calling attention to the fact that the lower panels were seldom removed, but merely hidden by paves, as at S. Martin, Blyth,

Nottinghamshire. This will afford encouragement for further investigations. From the solid paneling sprang monials, diverging frequently into magnificent tracery. Rood-screens are generally of wood in small parish-churches ; but sometimes of stone, as at S. Mary, Totness, Devon ; S. Mary, Berkeley, Gloucestershire ; S. Mary, Great Bardfield, Essex ; Holy Trinity, Bottisham, S. Mary, Harleton, Cambridgeshire ; and S. —, Chelmer-ton, Derbyshire. The Cathedrals of Bristol, Exeter, Lincoln, Ripon, Wells, York ; Southwell Minster, and Christchurch, Hampshire, have magnificent examples. Rood-screens of earlier date than Third-Pointed are not common : there is a First-Pointed instance at S. Nicolas, Old Shoreham, Sussex ; one just of Middle-Pointed date in S. Michael, Stanton Harcourt, Oxon, and another in S. Botolph, Northfleet, Kent.

Rood-screens are,—we need not now prove it,—a primitive arrangement : it is more important to show that they are practically, as well as theoretically, retained by the English Church. Examples of post-reformation rood-screens are not uncommon. We refer to Wimborne Minster, 1610 ; Sackville College Chapel, 1619 ; S. Guthlac, Passenham, Norfolk, 1628 ; S. Mary, Ditchat, Somersetshire, 1630 ; S. Peter's College Chapel,

S. Mary, Geddington, 1632; Northamptonshire, 1635. It is very curious that of all Sir Christopher Wren's churches in London, one only, namely S. Andrew by the Wardrobe, is destitute of some approximation to a rood-screen : so strong, even then, was ancient tradition. And two, All Hallows-the-Great, Thames street, and S. Peter, Cornhill, re-opened Nov. 27, 1681, have *bond fide* screens. The following extract from Bishop Beveridge's sermon, preached at that opening, is valuable. "Having purposely waived antiquity hitherto, I am loth to trouble you with it now : but I mention it at present, because some, perhaps, may wonder why this (the screen) should be observed in our church, rather than in all the churches which have lately been built in this city : whereas *they should rather wonder why it was not observed in all others as well as this*. For besides our obligation to conform, as much as may be, to the practice of the Universal Church, and to avoid novelty and singularity in all things relating to the worship of God, it cannot easily be imagined that the Catholic Church, in all ages and places, for thirteen or fourteen hundred years together, should observe such a custom as this, except there were great reasons for it."

Rood-screens therefore are primitive, universal,

and binding by the laws of our Church. Rood-lofts are (*in their present form*) not primitive, nor universal, nor absolutely ordered by our Church. Yet where it is possible to have them, they are perhaps desirable, and some substitute for them is necessary. For they are the successors of the great ambo in the centre of the nave, and of the smaller ambos towards the west end of the chancel, whence in the primitive Church the Prophecy, Gospel, and Epistle were read,—as is the case in the Oriental Church to this day. On the whole of this subject, Father Thiers' very learned *Traité des Jubés* ought to be consulted. It is almost impossible to say what was the use of the English Church in Romanesque times; but as soon as ever the rood-screen developed into its present importance, the rood-loft, or gallery above it, in great measure took the place of the ambo. Here the Epistle and Gospel were read by the Sub-deacon and Deacon, the procession being conducted with no small pomp. The ascent was by the *rood*-staircase. Of these there are sometimes one, sometimes two. They are occasionally concealed in a pier, sometimes in the chancel-wall, sometimes, where the tower is central, form part of the staircase to the belfry. They rarely wind around a pier externally, as in

S. Mary, Fairford, Gloucestershire. They often have a rood-turret for their reception; and many of the Norfolk churches have two such turrets, which serve also for a passage to the leads. At S. Andrew, Bainton, Northamptonshire, the rood-turret rises above the gable of the nave, and perhaps, contained the *sancte bell* (iv. 18). From the staircase, the Deacon passed on to the rood-loft by the *rood-door*. Sometimes, especially in Somersetshire, the staircase was in the north or south wall of the aisle, and a wooden passage was thrown across to the chancel-arch. At S. Peter, Ropsley, Lincolnshire, the staircase is in the north wall of the north aisle and a stone bridge is thrown across it, partly blocking the east window of the aisle. Rood-lofts were almost universally demolished when an order was published in 1548, for the destruction of roods. Among those that remain, may be mentioned, S. Mary, Guilden Morden, Cambridgeshire, which has this legend :—

Ad mortem duram IHESU de me cape curam :  
Vitam venturam post mortem redde securam :  
Fac me confessum rogo Te DEUS ante secessum :  
Et post decessum cœlo michi dirige gressum :

S. John's College Chapel, though much disfigured and mutilated; S. Egryn, Llanegryn,

Merionethshire ; S. Denis, Sleaford, Lincolnshire ; S. Laurence, Ludlow, Salop ; S. Andrew, Aysgarth, N. York ; S. Edmund, Southwold, Suffolk ; S. —, Bettws Newydd, Monmouthshire ; S. Oswald, Flamborough, Yorkshire ; All Saints, Norton Fitzwarren, Somersetshire, where there is very curious sculpture ; S. Audry's, S. George, Dunster, S. Michael, Timberscombe, S. Michael, Minehead, in the same county ; S. Mary, Merevale, Warwickshire ; S. Leonard, Flamstead, Herts,—and many magnificent examples exist in Devonshire, of which S. Disen, Bradninch, is one of the best. At S. Andrew, Hexham, Northumberland, there is a magnificent flamboyant rood-loft which is covered with paintings in a very perfect condition. The once collegiate church of the Holy Trinity, Tattershall, Lincolnshire, has an example in stone. There are recesses for an altar at each side of the choir door, (and this appears to have been an usual practice,) and the desk, &c., for the books, are well carved out in stone. In the middle, then, of the rood-loft, rose the Great Rood,—sometimes to the height of sixty feet from the pavement,—and on great feasts, the whole loft blazed with light, and was decorated with green boughs and flowers. The latter custom has

never been dropped in S. Mary, Charlton-on-Otmoor, Oxon : and has recently been revived in S. Martin, Brasted, Kent.

When the roods were destroyed, the Royal Arms took their place, though without any authority. A very curious, and probably unique example of a Post-Reformation rood-loft occurs at S. Leonard, Stoke Rodney, Somersetshire, though one of the time of Queen Mary, is to be found in a church in Yorkshire. There can be no doubt that where rood-lofts exist, the Commandments might, and the Epistle and Gospel ought to, be read from them. At any rate, it was not the intention of the English Church, that they should be read at the altar ; (where, also, they often cannot be heard :)—and Archbishop Grindal expressly demands, If they be read in the pulpit. Curiously enough, this is now done in the Danish Establishment, and perhaps in other Lutheran bodies.

Which leads to the remark that, while the rood-loft often supplied the place of the ambo, it by no means universally did so. In Romanesque churches, from the extreme narrowness of the chancel-arch, there evidently was no room for a loft ; in many late Tudor churches, where the screen exists, the tenuity of the chancel-piers seem

to render it very unlikely that a loft could, in any easy manner, be fixed on to them : also it is to be supposed that, if rood-lofts were universal, the marks of their removal would always, as they do often, occur. Again, at S. Mary, Great Bardfield, Essex, the stone screen named above ramifies up into tracery, and beautifully supports three bases, from which the sacred figures have been removed. Here, evidently, there could not have been a loft ; nor could there have been one at S. Andrew, Compton Bishop, Somersetshire, where the pulpit projects southward from the north chancel-pier. In these, and doubtless many other cases, the pulpit was used for the ancient purpose of the ambo.

We have now only to speak of the mystical meaning of the rood-screen. It, as dividing the chancel, which is the Church Triumphant, from the nave, which is the Church Militant, signifies death ; and therefore carries the Image of Him Who by His Death hath overcome death. It frequently also has some reference to the same subject in its sculpture and embellishments : as the figures of the Saints and Martyrs which ornament it ; and in such legends as that above quoted from Guilden Morden. In accordance, perhaps, with this idea, the doors always open inwards. The only instance with which we are acquainted, in which they are not double, occurs at S. Michael, Enmore, Somerset-

shire. In another point of view the Great Rood is the "Tree of Life in the midst of the garden"; and therefore stands in the midst of the church.

II. *VIII.* 7. *Piers.* We have already traced the developement of these, from Romanesque to Third-Pointed. It now only remains to make a few general observations on them. Piers without capitals occur in all styles. Apparently of early Middle-Pointed date are those in S. Andrew, Clevedon, Somersetshire: of Middle-Pointed, S. Giles, Sheldon, and S. Martin, Barcheston, Warwickshire: S. Peter, Winteringham, Yorkshire: S. Michael, Warfield, Berks (chancel); and in Third-Pointed they are not particularly uncommon; as in S. Peter, Frome, Somersetshire; S. Martin-at-Palace, Norwich. Embattled capitals occur at SS. Peter and Paul, Clare, Suffolk; S. Augustine, Stoke-by-Clare; S. Peter, Dunchurch, Warwickshire, and are indeed not unfrequent. Particular attention should also be paid to the capitals of Romanesque piers; as they frequently contain much curious symbolism. Thus, one on the south side of S. Leonard, Seaford, Sussex, has a Crucifixion, SS. Mary and John, S. Andrew, S. John ante Portam Latinam, the Stoning of S. Stephen (apparently), and S. Michael and the Dragon. The half-piers at the east and west end of the nave are called responds: where there are

therefore two arches, there are one pier and two responds, and so on. Sometimes, but not so frequently, these responds resemble brackets; the upper part, bevilled off, being alone used to support the arch. There are examples, beautifully foliated, at All Saints, Teversham, Cambridgeshire. Responds are sometimes valuable as showing the method in which one style was altered into another; as at S. Mary Magdalene, Reigate, where the Transitional responds of the nave have been modified by the Third-Pointed chancel-arch. Instances of original wooden piers, as S. Mary, Selmeston, Sussex, are very rare.

## II. VIII. 9. *Triforium, or Blindstory.*

“ . . . the cloister galleries small

That at mid-height thread the chancel wall,”

were passages between the first and third stage of large churches, sometimes surmounting the whole breadth of the aisles. In Romanesque and First-Pointed buildings, this was one of the principal members of a church: and combined with the arches and the clerestory to give symbolical triplicity of effect. But in Middle-Pointed it lost its importance: and in Third-Pointed churches, as Canterbury Cathedral, it was sometimes omitted. It principally occurs in conventual or collegiate churches; and one of its chief uses, besides the

giving access to various parts of the building, was the letting down tapestry on High Festivals over the walls. In Romanesque buildings, the triforium often opens on to the church by one arch between bay and bay ; in First-Pointed it has generally two, as S. Mary, New Shoreham, Sussex,—and so in the Holy Sepulchre, Cambridge (A. D. 1101). Later, it was more minutely subdivided still, as in Wells Cathedral. The darkness and solemnity of the blindstory, contrasted with the blaze of the clerestory immediately above it, produces an æsthetical effect which will be appreciated by those who remember S. Sepulchre's at Cambridge as it was and as it is.

II. VIII. 10. *Clerestory*, or *Clearstory*. That part of a church which rises perpendicularly above the aisles. Small churches, in early times, rarely possessed a clerestory ; in Third-Pointed it presents sometimes almost a continuous window, so closely is it pierced for lights, as in Cambridge S. Mary the Greater ; S. Mary, Saffron Walden, Essex. Sometimes, especially in Staffordshire, there is a clerestory to the aisles, a thing entirely at variance with all true principles : this is also found in the Cathedral of Milan. Earlier clerestories in parish churches are generally lighted by circles ; as in

Southwell Minster, where the interior is developed into a round-headed arch; sometimes quatrefoiled, as S. Mary, Stoke-Meon, Hants; All Saints, Filby, Norfolk; S. —, Sundridge, Kent; cinqfoiled, as S. Peter, Pembridge, Herefordshire, S. Michael, Kingsland, in the same county; or sexfoiled, as S. Mary, Garsington, Oxon. Other examples are, Holy Trinity, Chrishall, Essex, S. Mary, Arkesden, in the same county; SS. Mary and Michael, Trumpington, Cambridgeshire, S. Mary, Bourne, in the same county; S. Margaret, Chipsted, Surrey. Sometimes we find a quatrefoiled square, as S. Mary, Witney, Oxon: sometimes an interior quatrefoil has an external arch, as S. Mary, South Hayling, Hants; sometimes there is only (as it were) the cinqfoiled head of a window, as Stanton S. John, Oxon. There is a Romanesque clere-story, now quite internal, from the addition of aisles, in S. Faith, Overbury, Worcestershire.

Clerestories are very often a later addition, being quite according to the genius of Tudor art. This of course lowered the pitch of the roof, and thus materially injured the church. And, on the contrary, instances occur, as at S.—, Rustington, Sussex, and All Saints, Witley, Surrey, where a clere-story, having become useless from the erection of an aisle, has been unglazed,

and there permitted to remain. In some few instances, as at S. Peter, Empingham, Rutland, there are evidences of an early clerestory having been taken down, and replaced by a late one. We have already said, in another place, (*Eccles.* Vol. iv. p. 104,) that "in a small Middle-Pointed church, where the nave is of no great span, and it is certain from the weather-moulding, or other evidence, that the original roof has been lowered, and a late clerestory added to the original plan, we should have no hesitation whatever in removing the clerestory altogether, and replacing the original pointed roof."

A worse way, however, of lighting the roof than by clerestories remains to be noticed. This is by dormers, or attic windows; and though strongly urged in a publication of the day, is much to be condemned. Still, instances do occur: as at S. Andrew, Backwell, Somersetshire, which is probably of the date of 1552.

II. *VIII.* 11. *Windows.* Of these we have already given a brief sketch. We shall now dwell on them more particularly.

The earliest Norman Romanesque windows have no ornament whatever, and are usually immeasurably splayed, and very small, as at S. Nicolas, Compton, Surrey, but sometimes of tolerable

height, as All Saints, Gillingham, Norfolk : sometimes wide and very ugly, as in the White Tower chapel, and this is rather a foreign character. Sometimes the apex is rudely worked with ornament, as in S. Margaret, Darent, Kent (if that example be not rather Saxon). But before the end of the eleventh century, windows began to have jamb-shafts ; and thenceforth the most elaborate mouldings made their appearance. A window of two lights hardly ever occurs ; and where it does, is rather to be considered as two windows, accidentally united under one label. Somewhere about the year 1190, the pointed arch first made its appearance in windows : and thenceforth we can trace its progress pretty clearly.

We have the plain lancet, of which we need give no example ;—the plain trefoiled lancet, as S. Michael, Tinterne ; the trefoiled lancet, with one exterior order, as S. Mary, Clipsham, Rutland ; with more than one exterior order, and label, terminated in notchheads, or rarely in heads, as at Llandaff. This was the extent of one development, and curiously enough, the developement was not an improvement : for a trefoiled lancet can never come up to the simple beauty of a plain one. Jamb-shafts for single lancets are not uncommon : but no real advancement was

made, till architects bethought them of combining two lights under one head. Couplets and triplets of detached lights were almost contemporaneous with the birth of the style. Now, two lights were sometimes put in juxta-position, under separate labels, as in S. —, Thorpe, near Peterborough; or under one, as in the belfry of S. Mary, Wansford, Northamptonshire; or three lights under one label, as S. Mary, Warmington, in the same county. Then came another false development. Sometimes the interior archivolt of each lancet is carried on to the interior archivolt of the window-arch, as at S. —, Brownsover, Warwickshire, and these lights are sometimes foliated, as at S. Andrew's, Northborough, Northamptonshire. This plan failing, the true development was the placing a plain circle in the head of the window, as at S. Stephen, Etton, in the same county; which circle was sometimes quatrefoiled, as at S. Mary, Charlton-on-Otmoor, Oxon; or actually became a quatrefoil, as in a south chapel of Ely S. Mary; sometimes it was trefoiled, as another example in S. Stephen, Etton. Then we have a trefoiled couplet, with a quatrefoil disposed lozengewise, as in S. Margaret, Fletton, Hunts; and thus we make a very near approximation to complete Middle-Pointed tracery; as also at SS. Mary and Michael, Trumpington.

The case is much the same with triplets. Attempts were also made to form these into one,—window we cannot call it,—but rather connexion, by placing them in juxta-position, and piercing the space between the apex of the lancet and the label with a quatrefoil, or sexfoil, as in Wimborne Minster : or still more remarkably, by working it into a trefoil, as at S. Peter's, Yaxley, Hunts. But here also the insertion of circles in the head was the first real step : sometimes lights and circles being all unfoliated, (SS. Peter and Paul, Godalming, Surrey,) or lights unfoliated, and circles cinquefoiled, (SS. Peter and Paul, Dorchester, Oxon,) or lights trefoiled, and arches quatrefoiled and trefoiled, as in S. Giles, Oxford. And here again we touch on Middle-Pointed.

The east end of the church is generally that in which First-Pointed art displayed all its resources. In small churches, especially in Wales, there is sometimes a single eastern lancet, (S. Bodvan, Llanaber, Merionethshire). Sometimes there are two equal lancets (S. ———, Patching, Sussex) ; these are sometimes trefoiled, and the effect may be very good, (S. ———, Up Waltham.) Sometimes at a little height above this couplet is a plain circle (S. Peter, West Hampnet, Sussex) ; a quatrefoil (S. Nicolas, Cherington, Gloucestershire) ; a sex-

foil (S. Nicolas, Portslade, Sussex); an eightfoil (S. Andrew, Beddingham); or a smaller lancet (Hertford All Saints.) A triplet, however, on account of its symbolical meaning, is most frequently adopted. It is sometimes of equal height, under one internal arch, (Holy Trinity, Bosham, Sussex :) or not, under it (S. Laurence, Foxton, Cambridgeshire); sometimes each light has, very beautifully, internal shafts (S. —, Clymping, Sussex): oftener triplets are unequal; either under one internal arch, (S. Michael, Onibury, Salop,) or not;—in which latter case, the lancets may be adjacent, (S. Mary, Thakeham, Sussex,) or not (All Saints, Faringdon, Berks); and sometimes each light has internal shafts (Beaulieu, Hants). The lancets reach sometimes almost to the ground (S. Mary, Ringmer, Sussex). Again the breadth as well as the length of the interior light is sometimes greater than that of the others (the Temple church, London). These lancets are sometimes trefoiled, (S. John, Findon, Sussex,) and the central light is sometimes, in this case, ogee (S. Andrew, Jevington, Sussex). Sometimes near the apex of the roof is a circular window (S. Augustine, Birdbrook, Essex). We sometimes find two tiers, the lower of three equal, the upper of three unequal lights, (Vanner Abbey, near Dolgelley,)

and this arrangement has sometimes the circular window in the head (S. Mary, New Shoreham, Sussex). Four lancets are unusual: sometimes they are grouped two and two (S. —, Goustranville, near Caen; sometimes they have somewhat the effect of a triplet, the two central ones being the highest (S. Wyston, Repton, Derbyshire). Five lancets are very rare: they are found at the east end of S. Peter, Irthlingborough, Northamptonshire: and at the west end of the south aisle in S. Peter, Oundle. The seven lancets in All Saints, Ockham, Surrey, are believed to be unique.

In attempting to give anything like a systematic division of Middle-Pointed windows, we are undertaking a task not only very difficult in itself, but hitherto untried. Others will doubtless improve on our arrangement, but we hope, as a first attempt, that it may have its use.

Middle-Pointed windows may be divided into four classes. 1. Discontinuous. 2. Semi-continuous. 3. Quasi-continuous. 4. Continuous.

By Discontinuous windows, we mean those in which the lights have no connexion with the tracery;—the monials terminating in the apex of each light, and the tracery being an entirely separate thing.

By Semi-continuous, those, where the window consists of two smaller windows, or (that we may be more intelligible) *fenestellæ*, and the *complement*, that is, the irregularly spherical quadrangle, which intervenes between the interior edge of the window, and the exterior of the *fenestellæ*. The tracery in the *fenestellæ* and complement is continuous.

By Quasi-continuous, where between the *fenestellæ* intervenes a single light, which ramifies up into the complement, and may be called the complementary light.

By Continuous, where the monials of all the lights ramify out into the tracery, forming what used to be called a Flowing Decorated window. We proceed to give some examples of each of these classes :

I. Discontinuous Middle - Pointed windows. Of two lights, S. Andrew, Billingborough, Lincolnshire ; south aisle of S. Mary, Rickingham, Suffolk. Of three lights, S. Andrew, Burton Pedwardine, Lincolnshire ; S. Mary, Queeniborough, Leicestershire. Of four lights, south chapel of S. John, Cley, Norfolk. Of five lights, the east window of Llandaff Cathedral.

II. Semi-continuous Middle-Pointed windows. This is the least common kind.

*a.* Fenestellæ of one light; south of south aisle, S. Matthew, Prior's Salford, Warwickshire; north of nave, S. Peter, Merton, Norfolk; S. Andrew, Bainton.

*β.* Fenestellæ of two lights: south of chancel in Hull, Holy Trinity; east window of S. Mary, Fordham, Cambridgeshire; S. Andrew, Ewerby, Lincolnshire.

*γ.* Fenestellæ of three lights; east window of Cambridge S. Mary the Less.

### III. Quasi-continuous Middle-Pointed windows.

*a.* Fenestellæ of one light: these are numerous. Beautiful examples occur at S. Andrew, Ripplingale, Lincolnshire; S. Mary, Sawston, Cambridgeshire; S. Mary, Beddington, Surrey; S. Margaret, Horsmonden, Kent; SS. Mary and Andrew, Grantchester, Cambridgeshire; S. Margaret, Isfield, Sussex; S. Mary, Datchet, Bucks.

*β.* Fenestellæ of two lights. These are generally magnificent windows; and it may be noticed that, even where the other lights are equilateral, the complementary lights are almost always ogee. We refer to the east window of S. Peter, Yaxley, Hunts; SS. Peter and Paul, Watlington, Norfolk; S. Philip, Ratby, Leicestershire.

*γ.* Fenestellæ of three lights. Of these we have not met with an instance. There is another

kind of window, which may come under the same head, where, instead of a complemental light, one light is common to the two fenestellæ. This is common enough as a Third-Pointed arrangement, but not so common in Middle-Pointed. Examples: the great west window of Tynterne Abbey; the east window of SS. Mary and Michael, Trumpington, Cambridgeshire, and that of S. —, Newton Regis, Warwickshire.

IV. Continuous Middle - Pointed windows. These may be divided into two classes: curvilinear, and flowing. The former, which is, generally speaking, the earlier, is where the monials are continued at the same curve, from the apex of each light to the architrave of the window. The other is the perfection, theoretically, of Middle-Pointed art;—though, in reality, such perfection was hardly attained; or, if attained, lost again at once.

1. Curvilinear.—

- a. Three lights: as at east of chantry, S. Mary, Salehurst, Sussex; west of Waltham S. Laurence, Berks.
- β. Four lights: as in the north transept of S. Thomas Archbishop, Greatford, Lincolnshire.
- γ. Five lights: as in the east window of S.

Alphege, Solihull, Warwickshire ; S. Mary, Aldeborough, Norfolk, which is a transition to the next kind.

2. Flowing.—

*a.* Two lights ; as at S. Mary, Withersfield, Suffolk ; S. Bartholomew, Horley, Surrey.

*β.* Three lights : as in the north of the nave, S. —, Elsing, Norfolk ; Norwich S. Clement ; the west window of the south aisle, S. Mary, Rickinghall, Suffolk ; the east window of S. Michael, Ryston Chapel, Norfolk ; Weasenham S. Peter.

*γ.* Four lights : a very uncommon arrangement, as at S. Mary, Kidlington, Oxon.

*δ.* Five lights : as the east window of Lincoln S. Benedict, and the side windows of S. Andrew, Heckington.

*ε.* Six lights : as the north transept of S. Denis, Sleaford, Lincolnshire.

*ζ.* Seven lights : as the east window of SS. Peter and Paul, Fenstanton, Huntingdonshire : and S. Andrew, Heckington.

The finest window in this style in England, and probably in Europe, is the east window of Carlisle Cathedral, which has nine lights.

It is not common to find Middle-Pointed windows with transoms. Such occur at the east end

of S. Mary, Albrighton, Salop : at the west end of SS. Peter and Paul, Wantage, Berks : but they are scarcely ever foliated.—Middle-Pointed lancets, sometimes trefoiled, sometimes cinquefoiled, are also met with : as in the south chantry of S. Mary, Broadwas, Worcestershire. Circular windows of this date are often very fine : as in Lincoln Cathedral : but they are not usual. Examples occur at Lynn S. Margaret ; S. Mary, Berkeley ; All Saints, Houghton Regis, Beds ; S. Mary, Hardwicke, Bucks ; S. Mary, Cheltenham ; Holy Cross, Milton. Windows with ogee-heads, without crockets, but generally with finial, are not unusual in Northamptonshire : as at S. Margaret, Crick, S. Mary, Finedon, S. Mary, Higham Ferrers, All Saints, Earl's Barton. Of square-headed windows in this style we have already spoken. Examples, S. Michael, Steventon, Berks : S. Mary, Tysoe, Warwickshire (clerestory ;) S. Mary, Weston-Turville, Bucks. Lastly, we may mention the net-window, where the monials ramify out into quatrefoils, three, two, and one, or four, three, two, and one. This is a very common kind.

Towards the middle of the fourteenth century the composition of windows began to alter. The monials now began to run into the tracery, instead of terminating in it;—and many of the most gor-

geous Middle-Pointed windows are not entirely free from this fault:—for example, those at S. Andrew, Heckington. In the very earliest instances of this, the super-monial springs from the apex of the lower lights, as in S. Mary, Charlton-on-Otmoor, Oxon. Then the lower monials are continued into super-monials, though undefinedly and vaguely:—then (especially in three-light windows,) the space between the two monials is of decidedly Third-Pointed character, while that between them and the wall is Middle-Pointed: or, by another developement, the apex of the window is Middle-Pointed, while the rest is thoroughly Third-Pointed. Then straitness, subdivision, crampedness, repetition, spread and multiplied: and by the beginning of the fifteenth century the Third-Pointed style was thoroughly established.

William of Wykeham was undoubtedly the great fosterer of this corruption. Yet it had made its appearance before his time;—as in S. Mary, Burgate, Suffolk, which cannot well be later than 1350. Such examples as S. Mary, Rickinghall, in the same county, which has been quoted as an instance of a Third-Pointed window of First-Pointed date, is an instance of clever recurrence to former details at a later period;—which is not uncommon on the Continent. And

again, Middle-Pointed windows may occasionally be found as late as 1400: of a date not much earlier than which is the east window at S. Andrew, Wingfield, Suffolk. The largest windows in this style are the east windows of York and Gloucester: the broadest, that of S. George's Chapel at Windsor, which has fifteen lights.

On these windows, however, we have already spoken.

II. VIII. 14. *Parvise-turret*. The exterior turret by which access is sometimes gained to the *parvise*. See below, IV. 5.

II. VIII. 15. *Roof or Groining*. The subject of roofs naturally divides itself into two branches, stone and wood; we will begin with the former.

The earliest kind of vaulting is *barrel vaulting*: i. e., a succession of plain round arches, or semi-cylinders. Such is that in the keep of the Tower of London. After the Norman Conquest, another contrivance was introduced. The bays of vaulting were square, and divided into four equal vaulting cells; the transverse and longitudinal arches were a line of cut stone, the diagonal being only a sharp edge produced by the meeting of the surfaces of the cells. The shell was of rubble-work, usually very weak and poor. Examples; the crypt of Canterbury Cathedral; and the aisles of Bishop Gun-

dulph's chapel in the White Tower.—The weakness of the rubble soon occasioned the discontinuance of this style: and diagonal ribs came into use. First, they were perfectly square: then the edges were chamfered; then the whole rib was moulded, the chamfers being carved into rolls: and this is the latest Norman developement. Cambridge S. Sepulchre's is an example of transition from the square-edged to the ornamental rib:—the aisles of the Cathedral church of S. Peter, at Peterborough, are specimens of the latter class. The diagonal ribs were sometimes embellished with the chevron, and other Romanesque ornaments.

The next step was the placing a stone at the intersection of the diagonals:—this stone being carved into flowers and other devices, as in the nave of Durham, the Chapter-house at Bristol, and the Chapel of the nine-altars at Durham. Attempts were now also made to cover an unequal-sided bay.

First-Pointed vaulting has two distinct stages. In the first, the diagonal rib was semicircular, the transverse and longitudinal ribs being pointed. The boss was sometimes used, and sometimes not. Examples occur in the nave of Chichester (*circa* 1198); the Galilee porch at Ely (*circa* 1210); the retrochoir in Winchester (1204); and, principally, Salisbury.

In the second stage of First-Pointed vaulting, the longitudinal ridge-band makes its appearance. Worcester is a case in point : its choir is ascribed to 1269.

Middle-Pointed vaulting may also be divided into two stages. In the first, ridge-bands were added in a transverse as well as in a longitudinal direction:—the diagonal ribs were slightly pointed, and intermediate ribs were added ;—first between the diagonal and wall rib ; then, between the diagonal and transverse rib. Lincoln Cathedral at its east end,—the nave of Westminster Abbey, the Lady Chapel at Chester, and the nave of Exeter (1340), are instances in various stages of development.

The second stage was the forerunner of Third-Pointed vaulting. Bosses appeared to the right and left of the longitudinal and transverse ribs, and were connected by tie ribs to the bosses on the ridge.

This stage was capable of two developements. It on the one hand became, retaining its original character, more complicated as the Third-Pointed style advanced ; until the tie ribs wandered aimlessly over the vault, as in the Lady Chapel at Gloucester ; and finally, all distinctions of ribs were lost amid the gorgeous entanglement which adorns the roof of the chapter-house in Canterbury. For

the other branch of Third-Pointed vaulting, fan-tracery, we have only to add more intermediate ribs, and place a groin behind them: the simple spandril along which the ribs run passes from a simple trapezoidal to a many-sided and finally to a semi-conical figure; and thus the simple fan-tracery began in the cloisters of Gloucester: and continued its course in Cardinal Beaufort's Chantry, in Peterborough Cathedral, and in Bishop Alcock's Chapel, until it culminated in the roof of King's College Chapel.\*

We have next to speak of Wooden Roofs. Of those of Romanesque and First-Pointed date it is impossible to speak with certainty, because so very few examples remain. They would appear to have had a tie-beam and, usually, king-post. Of this kind an example remains in the chancel of S. Nicolas, Old Shoreham, Sussex, which has the toothed moulding. In these early roofs, there were frequently only tie-beams: sometimes the principal rafters crossed each other under the ridge: thus making six *cants*. As Middle-Pointed advanced, *collars* as well as tie-beams came into use: and a roof of seven cants was the conse-

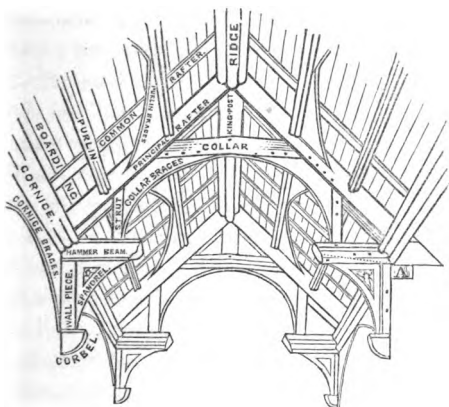
\* The reader is referred to Mr. Ellicott's paper on Vaulting, in the Third Part of our Transactions, of which the above account is little more than an abstract.

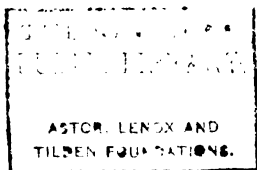
quence. Then the spandrels were filled with tracery.

But Third-Pointed, while it debased every thing else, brought the wooden roof to perfection. The tie-beam was boldly cut away, all except the ends on each sides, called hammer-beams ; which frequently bore shields, or were carved into Angels. We refer to the accompanying plate for an explanation of terms. The result was the noble trefoiled roof. For these, Suffolk is the most famous. We refer, as examples, to S. Mary-at-Stoke, Ipswich ; S. Margaret, in the same town ; S. Mary, Woolpit ; S. Nicolas, Rattlesden ; S. Mary, Weatherden ; S. Andrew, Tostock ; S. James, Bury S. Edmunds, all in that county : and above all, Westminster Hall. Somersetshire also boasts many glorious roofs : they are usually of less elevated pitch than those in Suffolk, but retain more of their painting and gilding.

Of other kinds of Third-Pointed roofs, the principal are, the *ribbed*, as in the cloisters of New College, Oxford : the *honey-comb*—flat and carved, as in S. John, Keynsham, Somersetshire : the *flat painted*, as in part of S. Alban's Abbey : and the *coved* or *cradle*, so common in Devonshire and Cornwall.

Roofs, of debased details, but grand conception,





occur long after the Reformation. Such are those of the Chapel, Lambeth Palace, and the Hall of Sackville College.

II. *VIII.* 16. *Eagle Desks*; and, 17. *Letterns*. These were but two forms of the same thing, namely, the desk which, till the Reformation, stood in the middle of the choir, and on which the larger service-books were placed. Since that event, it has, when used, been usually employed for the Lessons. The former kind is the most elegant and appropriate: and typifies the Angel that flew through the midst of Heaven, having the everlasting Gospel to preach. It is made both of brass and wood;—the former is by far the most proper material. Examples occur in Southampton Holy Rood, (very fine, and supported on four lions,) Southampton S. Michael; Bristol S. Mary-le-Port, Bristol S. Mary Redcliffe, S. James, Campden, Gloucestershire: S. Andrew, Isleham, Cambridgeshire: S. Stephen, S. Albans: Christ College Chapel, Cambridge; many of the College Chapels in Oxford; Coventry Holy Trinity; Lynn SS. Margaret and Nicolas; S. John, Croydon; Salisbury S. Martin; All Saints, Elm, Cambridgeshire, and Wiggenhall S. Mary, Norfolk, in which county several other examples are to be found; S. Martin, Huish

Champflower, Somersetshire : Southwell Minster, very fine : it belonged to Newstead Abbey. Wooden Eagles can hardly be otherwise than poor : they occur in Winchester Cathedral, All Saints, Monksilver, Somersetshire, and Exeter S. Thomas.—Letterns, on the contrary, are more frequently of wood, with two desks, hollow, and rotatory.—The finest example in wood now existing is that in S. Martin, Debtling, Kent;—this has four desks, all of them richly sculptured, and is of Middle-Pointed date. It is very small, and disused. Other examples are Holy Cross, Bury, Hunts, of First-Pointed : it has but one desk;—S. Thomas of Canterbury, Ramsey, in the same county ; SS. Peter and Paul, Lingfield, Surrey : S. Mary, Astbury, Cheshire, and many other churches.—There is a very odd example, standing on a leg, and having but one desk, in S. Augustine, East Hendred, Berks. Brazen letterns are not common : a magnificent one belongs to King's College Chapel. — They also occur in Coventry Holy Trinity ; S. Mary, Leverington, Cambridgeshire ; Eton College Chapel ; and there is one of post-Restoration date in Wells Cathedral.

II. VIII. 18. *Poppy-Heads*. The elevated ornaments often used on the tops of the elbows which

terminate seats. The word in its mediæval form, *poppæa*, *paupada*, and the like, seems to mean a bundle of clouts or rags tied up into something like a human figure ;—much such a resemblance as a child's rag doll bears to the same thing.—The pattern after which poppy-heads were carved was the Fleur-de-lys. Of old time it was called the Royal Flower : hence its adoption by the Merovingian Princes, and after them by the line of French kings till the late Revolution. But, in an ecclesiastical point of view, it soon became connected with our Lady,—whether as an emblem of her purity, or Royal descent, or with reference to the emblematical lily in the Canticles. Its prototype seems to be a flower with three leaves, the central one standing upright, the two side ones bent down. These are generally united by a band, beneath which they expand again. Sometimes the tips of the leaves curl or are returned ; and there are sometimes two pellets above, sometimes two below : in the former case they are occasionally represented as springing from the band by slender fillets. The band is the seed-vessel ; the petals above, the anthers ;—those below, the seeds.—The poppy-head seized on this form, and ecclesiasticised and transfigured it by causing it to be endued with curled and crisped foliage of dif-

ferent kinds.—Crockets, which somewhat resemble poppy-heads in many points of view, have an upward tendency: poppy-heads a downward, as representing the hanging down of leaves:—hence where they are transformed into animals, crockets represented upward motion, as swans sailing upwards:—when poppy-heads are so treated, the animals crawl downwards, as at All Saints, Tilney, Norfolk: or hang down, as the lifeless doves in S. Andrew, Chesterton, Cambridgeshire.

II. *VIII.* 19. *Pulpit.* External pulpits were in use in the Middle ages, when preaching was not regarded as so exclusively a liturgical act as it has become to be in our Communion. One is still preserved in a quadrangle of S. Mary Magdalene College, Oxford, used till within the memory of man for the University Sermon on S. John Baptist's day. There is also a fine specimen at S. Lo in Normandy. The famous Paul's Cross was of this sort. These were not used generally in English churches till the middle of the fifteenth century. The earliest example yet known exists in All Saints, Fulbourne, Cambridgeshire: the date may be 1340. It is of wood: and of the same material was one in S. Bartholomew the Great, London, erected about 1360, but now destroyed. In Coventry Holy Trinity is a

**stone** pulpit of Middle-Pointed date. Why pulpits were introduced in the fifteenth century is a question not easy to solve. It was partly, no doubt, because preaching became more general; for the rapid spread of Lollardism and other heresies rendered it necessary that the clergy should combat their opponents with their own weapons. The increased size of the rood-loft also, may have impeded the voice from being so well heard at the altar, on the steps of which sermons appear to have been frequently delivered. As a general rule, Third-Pointed pulpits are, in the east of England, of stone: in the west, of wood: and magnificent examples occur of both, Somersetshire and Devonshire are most famous for them. In the former county may be mentioned, All Saints, Wrington, Holy Trinity, Nailsea, S. Paul, Kewstoke, S. Peter, Kingsbury Episcopi, S. Mary, Pilton:—in the latter, S. Andrew, Harberton, S. Urith, Chittlehampton, S. Mary, South Molton; in Warwickshire, S. Laurence, Rowington; in Oxon, S. Peter, Wolvercote. Of wooden pulpits, S. Andrew, Thurning, Norfolk; S. James, Castle Acre, S. Mary, Hunstanton, S. Mary, Snettisham, and S. Margaret, Burnham Norton. The last is a very fine example, hexagonal, richly painted with the four Doctors of the

Church, the builder, John Goldall, and Katherine his wife. A fine painted wooden pulpit is also to be seen at All Saints, Kenton, Devon. Sometimes a stone stem supports a wooden pulpit : as in S. Mary, Bridgewater, Somersetshire. Often the stone stem is all that remains of the original work, as in Holy Trinity, Minchin-Hampton, Gloucestershire, and S. Mary, Salehurst, Sussex. Sometimes a stone pulpit has a wooden door, carved to match the panelling of the sides, as in S. Andrew, Cheddar, Somersetshire. Sounding boards to ante-reformation pulpits are very rare : an example of a nitch designed to serve the same end occurs in S. Mary and All Saints, Fotheringhay, Northamptonshire. Jacobean pulpits are very common, and sometimes (in their way) very handsome : they are almost always of wood. Stone examples occur in S. Mary, Yaxley, Suffolk :—S. Michael, Dinder, Somersetshire ; and S. Mary and All Saints, Swarby, Lincolnshire. The proper position of the pulpit is on the north side of the chancel arch :—sometimes against a wall, as S. Michael, Coombe, Wilts, —in which case it is usually supported on a corbelled head, —sometimes against a pier. We have already mentioned that in S. Andrew, Compton-Bishop, Somersetshire, the pulpit projects from

the middle of the chancel-arch on its north side. Pulpits are sometimes external, as in S. Lo, Normandy; Magdalene College, Oxford.

II. viii. 20. *Hour-glass Stand.* These are generally relics of Puritanic times. They are not very uncommon, and generally stand on the left hand of the preacher, close to the pulpit, and are made of iron. Their use was to time the extempore discourses, which might else have been endless. Examples, S. Peter, Coton; All Saints, Shepreth; S. Andrew, Impington, all in Cambridgeshire.—At S. John, Strixton, Northamptonshire, the hour-glass is fixed to the rood-screen, near the pulpit: at S. Mary, Rudford, Gloucestershire, to the pulpit itself, as usually: at S. Nicolas, Great Doddington, Northamptonshire, to a pier. It is not common to find the hour-glass itself: as in Bristol S. John Baptist; London, S. Alban, Wood Street; and S. Peter, Brooke, Norfolk. A curious revolving stand is to be seen at S. Mary, Stoke d'Abernon, Surrey. At S. Mary, Pilton, Northamptonshire, a piece of sheet iron, projecting from a pier, is cut into the shape of a hand and arm, and holds the hour-glass; at S. Columba, Collingtree, it is now placed in the aumbrye; while in S. Mary, Merevale, Leicester and War-

wickshires, and Norwich S. Mary, it is stuck in the font, and supports a basin for the administration of Holy Baptism!—We said that hour-glasses were generally relics of Puritanism. We believe, from the good character of some of the work in the stands, that they were occasionally employed (for whatever purpose) before the Reformation; this would seem to be the case with that which is to be seen at S. Mary, Rudford, and judging from the plate in the *Glossary of Architecture*, may be so with that in S. Mary, Leigh, Kent. However this may be, it long kept its place: Gay, in one of his pastorals, writes,

He said that Heaven would take her soul, no doubt,  
And spoke the hour-glass in her praise quite out.

And it is depicted by the side of the pulpit in one of Hogarth's paintings.

21. *Reading Pue.* This abomination was first devised in the beginning of the reign of Queen Elizabeth. Till that time, of course, the priest said the service nowhere but in the choir: and the corruption was in actual existence long before it was in any sort authorised. From Strype's *Life of Parker*, it appears that some priests had desks as early as 1564. In the parish accounts of Shrewsbury S. Mary, there is an item, in

1577, for *colouring the Curates daske*. The earliest yet observed instances are S. Mary, Brompton, Somersetshire, (if indeed this be one,) 1590, and S. Andrew, Harlestone, Northamptonshire, 1591. The first official sanction or rather apparent sanction (See *Ecclesiologist*, ii. 163) which the innovation received was the Canon of 1603 : which orders that “a convenient seat should be made for the minister to read service in.” The injunction does not seem to have been very generally followed ;—or we should have found more reading pues than there are of that date. The only “convenient seat” for the priest which ought to be used is his stall in the choir.

22. *Pues*. On this subject, as well as on (23) *Galleries*, the reader is referred to the Society’s History of Pues. There it is proved that the word pue (derived from *podium*, which in mediæval language meant anything to lean on) was in use long before the Reformation, and signified open benches :—that there were, with very few exceptions, no seats at all (except the stone bench running round the church,) till about 1430 or 1440 ; that then open benches came in, and gradually acquired size and splendour : that towards 1590 pues in the common sense of the word began to be devised ;—that after that time many attempts were made to

revive the old system, as in S. Mary, Duston, Northamptonshire, where there are poppies of 1615, and S. James, Cowley, Oxon, 1639 : that nevertheless the corruption prevailed, to the extermination of much beautiful and ancient wood-work, till checked by the late revival.

I. ix. x. *Aisles.*

Of these, four things are principally to be observed :

- a. Their number :
- $\beta$ . Their roof, whether lean-to or gabled ;
- $\gamma$ . How far they stretch east :
- $\delta$ . How far west.

It is well known that, in foreign churches, the nave has frequently two aisles on each side ;—a division which is usually, though incorrectly, known as five aisles. This arrangement is very rare in England. Chichester is the only Cathedral where it occurs : but there are some instances in parish churches. Such are Ottery S. Mary ; Holy Trinity, Kendal ; All Saints, Yelvertoft, Northamptonshire ; S. Andrew, Cullompton, Devonshire. Sometimes there are two aisles on one side of the nave, and one on the other, as at S. Mary, Stanton Drew, Somersetshire. Many churches have only a north or only a south aisle ; but, in these cases, we are to look upon

the building as imperfect, it having been intended subsequently to add a second aisle.

β. The roof is a question of importance, because it is closely connected with the use of aisles. We believe that the general rule in the three earlier styles is this:—where an altar stood at the east end of an aisle, *i. e.*, where the aisle was *bond fide* a chapel, it was gabled; where no such altar existed, the roof was a lean-to. In Saxon and Norman times the aisles were generally leans-to, and very small and low. An example of the former kind exists at S. —, Bishopstone, Sussex; of the latter at S. Nicolas, Compton, Surrey. In First-Pointed times, the aisles were still, perhaps, generally leans-to, but often were gabled; altars being now often placed at their East end. Henceforward piscinæ very frequently occur, and (more rarely) sedilia. The piscina and sedilia, when in the South aisle, are arranged as in the chancel: when in the North, the piscina is frequently in the East wall, and sedilia are seldom found. At a later period, the aisles were usually chapels, and were often called so. For example, in an aisle in Holy Trinity, Haddenham, Cambridgeshire, the inscription occurs: *Orate pro aiabs . . . qui hanc capellam fieri fecerunt.*

And the north aisle very frequently constituted the Lady Chapel.

In Third-Pointed, the aisles would appear to have been generally employed as chapels; but, nevertheless, were seldom gabled. The reason for it was the prevailing fashion of clerestories, which, of course, effectually prevented the adoption of gabled aisles.

γ. In early times, the aisles never extended beyond the chancel-arch. If there was an aisle, or rather chapel, to the chancel, the division between that and the nave aisle, was by a clear and well defined arch. Often the two aisles had a separate roof, and sometimes, as at All Saints, Witley, Surrey, were divided by a wall. But the separation between the two became less and less; and, towards the middle of the fourteenth century, the aisles generally ran one bay to the east of the chancel arch. In some tracts of country, such for example as between Faversham and Maidstone, this arrangement is all but universal. Gradually the aisles were lengthened to the very eastern end, though sometimes the chancel projected five or six feet beyond them. Thus the æsthetical importance of the latter was very much diminished; and the type continued the

same after the Reformation. Thus the two churches on the opposite sides of Ulleswater, S. Michael, Hawkshead, and S. Michael, Bowness, are not distinguishable by their ground plan, though one was built about 1530, and the other about 1560.

The arrangement of the parcloles in these late chancel aisles is of two kinds. Sometimes they are found at their west ends, shutting them off like inferior chancels; sometimes between themselves and the chancel, throwing them into the nave.

δ. The continuation of the aisles to the west, so as to include the tower, or to stop short of it, will be better considered in writing of *engaged* or *dis-engaged* towers.

It is sometimes difficult to tell whether a side addition to the church be really *bond fide* an aisle, or not. So it is at SS. Mary and Michael, Trumpington, Cambridgeshire. In general, however, where it opens into the nave with more than one arch, it may be called an aisle.

There are instances in late times of an aisle being separated from the nave by one arch of immense span, as at S. Nicolas, Linton, Kent.

We frequently find examples of Tudor aisles, evidently erected for the purpose of "supplying increased accommodation," as S. Mary, Steeple Bumpsted, Essex; S. John, Wivelsfield, Sussex.

II. XI. 2. *Shrine* or *reliquary*. These receptacles for relics are extremely uncommon. The names by which they were known are very numerous : thus we find them called phylacteria, munera, pignora, pharetrum, capsas, chapas, griba, caysia, quassia, sanctuarium. Their usual type when moveable, was a nave with a clerestory and a kind of louvre spire. These were made of gold, silver, ivory, costly wood, or other precious materials; and enriched with precious stones and enamel. Those of Limousin manufacture were most esteemed; the lower part was usually red, typical of the Martyr's resistance unto blood: the upper blue, symbolical of his heavenly mansion. But they were also occasionally fixed, and of stone. Remaining examples of both kinds are, the shrine of S. Edward the Confessor, in Westminster Abbey;—one in Ely Cathedral;—one in All Saints, Brixworth, Northamptonshire;—one in S. —, Shipley, Sussex, where the colours are well preserved;—one in S. Peter, Yaxley, Hunts.

II. XI. 8. *Benatura*, or *holy water stoup*. This receptacle for holy water is to be found near the entrance of a church, but varies very much in its shape and position. It has three principal forms; first, that of the font, as at S. Mary, Dod-

ington, Somersetshire ; it is, to all intents and purposes, (except the drain) a Third-Pointed font ; and the sides of the basin are panelled in square quatrefoils. But benaturas are very seldom so large as this, though frequently enough imitating on a smaller scale, the font shape. One at S. —, Hungate, Norfolk is of this form, but has a scalloped canopy at some height above it. One at S. Mary, Harleton, Cambridgeshire, has the same kind of canopy rising obliquely from the basin itself. Secondly, that of the niche : so in Ely S. Mary ; S. Leonard, Billingford, Norfolk, where there is a double one, one above the other ; Weasenham S. Peter, in the same county, where there is a similar arrangement. Thirdly, that of the bracket : these are common enough, as in the south porch of All Saints, Horsheath, Cambridgeshire ; in the same position in S. Mary, Brinkley, in the same county ; and a variety of this is the large flat bowl, as at Wisbeach S. Mary's. These forms run into each other, especially the font and the niche, as at S. James, Southleigh, Oxon. In All Saints, Wimbish, Essex, is a curious font-shaped benatura, tapering off to a conical head ; the stoup opening in the side of the basin. The positions of benaturas are chiefly these :

*α.* The right hand side of the door, in the north or south wall of the church.

*β.* The right hand side of the door in the east or west wall of the porch.

*γ.* The right hand angle of the church and porch walls.

*δ.* The left hand of the door, in the nave wall. All these positions are outside.

*ε.* Inside the nave wall, to the east of the door, whether that occasions the benatura to be right or left of the enterer.

Very rare positions, if they occur at all, are the reverse of *β*, and *ε*. It is evident that the wish was to place it on the right side; the mediæval custom being to cross only on entering a church.

Chrismatories have often been mistaken for interior benaturas; and an opinion has prevailed, that all those recesses which have been mistaken for the latter were, in truth, the former. But in this we do not agree; because there are instances of these recesses, in large churches, close to a door, and in the interior, where the font is placed by a door very far distant. The stoup was sometimes lined with lead, as it still is, S. Thomas of Canterbury, Pylle, Somersetshire. Stoups occur of all dates, from Romanesque to late Third-

Pointed; though the former, as in S. Mary, Eaton-Socon, Beds, are not very common.

*II. xi. 9. Corbels, date of head-dress.* This is worth noticing, because the date of a church may thus sometimes be ascertained. The principal varieties appear to be these :

About the year 1300, the *wimple* or handkerchief round the neck and chin.

1350, the *net*, confining the hair back from the forehead.

1380. The hair itself is braided in a square plait on each side the forehead.

1410. The *crespine*, resembling the latter style, but covered with a veil, which reaches to the shoulders. This, towards

1430, takes a lunar or horned shape, which grows more and more outrageous till about 1470.

1480. The *butterfly*; where the hair is worn in a net behind, with pinners, on wire, like wings.

1500. The *kennel*, or triangular forehead dress.

Maidens wear their hair loose, without any head-dress; and widows, in late times, have a *gorge* at the chin.

*II. xi. 10. Arches of construction, i. e., blind*

arches, built into the wall. These are often only designed to give more strength to the building; but sometimes, as at S. —, Iford, Sussex, are intended for future aisles.

*II. xi. 12. Spandrel spaces*, i. e., the spandrels of the nave arches. These are often in Third-Pointed, highly ornamented, as in Cambridge S. Mary the Greater.

*II. xi. 15. Pavement.* It is not to be doubted that, in Norman and First-Pointed times many churches were not paved at all; and rough stone, where it could be procured without difficulty, was also employed. Of encaustic tiles there are properly three kinds.

1. Where the pattern is in relief, and of the same colour as the ground. These appear the most ancient: the devices upon them (as indeed upon most others) are usually heraldic, i. e. either actual bearings, such as plain ordinaries, or lions passant, rampant, combatant, addorsed, regardant, &c., mullets, and similar designs. The colour varies from black to red, all the intermediate shades being sometimes found in the same piece of pavement, and probably produced by different degrees of heat in the burning, rather than by any difference in the material of which they are composed. These tiles are usually from three

to five inches square: they are probably in many instances of Norman era, and are of rare occurrence. Some excellent examples are preserved in Castle Rising, Norfolk. They appear to have been glazed by being burnt to a vitrified state.

2. The second kind of encaustic tile is where the pattern is impressed or indented. In this case the lines are usually rather fine, (about the thickness of ordinary wire,) and the patterns simple; for the most part consisting of interlaced circles, or parts of circles, in the centre of the tile. These appear to be of First-Pointed date: two specimens are in possession of the Ecclesiological late Cambridge Camden Society, but they are not commonly met with. To the same age and class we refer those small plain glazed tiles, of a greenish-blue tint, which are by no means uncommon, though antiquarian taste seems to have thought them hardly worthy of notice, as they are little known by description. With this tile Byland Abbey, and many small country churches were paved. The forms are usually either square or semi-circular: they were perhaps used in considerably later times.

3. The third kind is the most common, the largest, most varied, and by far the most beautiful.

It is this sort which is usually meant by the terms "encaustic tiles." They are from three to six inches square, appear to have been highly glazed, (though the glazing seldom remains at the present time,) and seem to have been made by filling with a clay which bakes yellow or white, an indented pattern in a sun-dried or half-burnt brick which bakes red. These tiles are of course durable in proportion to the depth of the white or yellow clay. A mere surface-pattern would be trampled out very shortly. It is probable that this kind of tile was not used before the end of the thirteenth century. The very perfect and beautiful specimens in S. Cross's Hospital, near Winchester, are traditionally, we believe, called Norman, but they are probably of not earlier date than the Middle-Pointed west window: there appear, however, to be several kinds of encaustic tile in that church, which must be discriminated from each other as of different styles. The heraldic bearings upon them will, of course, not unfrequently determine the precise date of such tiles. They very commonly occur of such a device, that several tiles placed contiguously compose a complete pattern.

*II. xii. Belfry.* This item is meant for use only where the tower is central, or where it is engaged.

II. xiii. *Font.* As the symbol of entrance into the Church of CHRIST, the Font always stood near the entrance into the church. Here it almost always occupied one of five places.

*α.* The south-west side of the cross formed by the intersection of the great central alley from east to west, and the cross alley from north to south.

*β.* The south-east side of the same cross.

*γ.* Its north-east side.

*δ.* Its north-west side.

*ε.* The intersection itself.

It is sometimes found immediately on the right hand of the south, or left hand of the north door : and occasionally other ancient positions may be pointed out. But, if it be not near a door, it does not occupy its original place, except where the door has been blocked in early times, when it does not seem to have been thought necessary to remove the font. Thus S. Nicolas, Old Shoreham, has its font in the extreme west end of the nave, though there is no door, nor for many centuries has there been any, in that part of the church.

Of Saxon fonts, it is very likely that many may remain : but there are hardly any of which it is possible to speak decidedly. We may name,

with tolerable certainty, as such, those at S. Nicolas, Caburn,—a rude cylindrical trough on a square block of stone :—S. Martin, Waith,—Holy Trinity, Clee, which are rude cylinders, with some coarsely sculptured ornament round the top : and S. Giles, Scartho, a low flat dish, on a heptagonal plinth : all these are in Lincolnshire : and of the same date are probably the fonts of S. Giles, Great Maplestead, and S. ———, Herongate, both in Essex. And it is possible that many of the tub-shaped fonts, which are not uncommon, are also of Saxon date,

Norman fonts may be conveniently classed under three heads :

- I. Those that have neither plinth nor stem :
- II. Those that have plinth, but not stem :
- III. Those that have plinth and stem.

Of the first kind we may notice several shapes.

1. Cylindrical, as at S. Leonard, Denton, Sussex, where the exterior is of intertwining cable-work ; All Saints, Kirk Hallam, Derbyshire, where it is arcaded with intersecting arches ; S. ———, Little Wilne, in the same county, and S. ———, East Wittering, Sussex, where it is plain : S. Swithin, Clunbury, Salop, where it is panelled in a kind of grooves.

2. Octagonal :—as at S. Andrew, Stoke Dry,

Leicester and Rutland. This kind is seldom if ever much ornamented.

3. Cubical: — as All Saints, West Haddon, Northamptonshire.

II. Those that have plinth, but no stem.

*a.* Where the plinth and basin are of the same figure: square on square, as S. Mary, Edith Weston, Rutland: S. Leonard, Aston-le-Walls, Northamptonshire:—cup on reversed cup, as S. Andrew, Stratton, Cornwall:—octagonal on octagonal, as All Saints, Sawley, Derbyshire.

*β.* Where the plinth and basin are of dissimilar figures:—as at S. Nicolas, Elmdon, Essex,—an octagon, on square plinth:—S. John, Blisworth, Northamptonshire,—a cylinder, on octagonal plinth; S. —, East Marden, Sussex, a cylinder, on square plinth.

III. Those that have plinth and stem.

*a.* With one shaft only, as S. Mary, Potton, Beds, where the basin and stem are circular, the base octagonal; — York S. Denis, where the basin is octagonal, the stem circular, the base square; — All Saints, Melbourne, Cambridgeshire, where basin, stem, and base, are all octagonal: which is also the case at S. Cadvarch, Pen-y-gos, Montgomeryshire, where the stem is chevronnée: S. Laurence, Lydiard Millicent, Wilts, where the

basin is circular, and arcaded with intersecting arches, the stem cylindrical, the base square.—It would be tedious to multiply examples.

*β.* Where there are more than one supporting shaft. So we have at S. Peter, Rodmell, Sussex, a square basin, resting on a cylindrical shaft in the centre, and four square shafts at the angles : at S. Peter, Woking, Surrey, the same thing, except that the angular shafts are cylindrical : at S. Michael, Melbourne, Derbyshire, circular basin, shaft, and base :—at S. James, Shere, Surrey, and S. Mary, New Shoreham, Sussex, a square basin and base, one central and four angular shafts, all cylindrical : S. Thomas of Canterbury, Ramsey, Hunts, a hexagonal basin, cylindrical stem in centre, and six at the angles : S. ———, Coates, Sussex, basin square, central and angular shafts circular, base circular, plinth square. At Holy Trinity, Bosham, Sussex, basin octagonal, central shaft cylindrical, four octagonal angular shafts, square plinth. And examples might be multiplied. There are some examples which cannot well be classified :—as at S. ———, Hockworthy, Devon,—and Bristol SS. Philip and Jacob, where the fonts are in the shape of a large cushion capital ;—and S. ———, Earnley, Sussex, where it is octagonal, built into the wall, and sloping off to a point.

In advancing to First-Pointed Fonts, we shall find two general types : the first predominating in its earlier stage,—a square basin on central and angular shafts, and plinth ;—the other in its later developement, an octagonal basin on shafts as before,—and with various modified degrees of arrangement. More or less approximating to the first type are the fonts at S. ———, Street, Sussex, where the central shaft is omitted ; SS. Mary and Andrew, Whittlesford, Cambridgeshire, S. ———, West Hoathly, Sussex ; S. Mary, Tarring Neville, in the same county ; S. Peter, Rowley, Yorkshire, where there is no central shaft ; S. Catherine, Irchester, Northamptonshire, a very beautiful example. — When the octagonal basin came into more general use, we find it almost infinitely varied. A graduated series will be found in these churches. S. John, Sutton, Sussex : octagonal basin, octagonal stem, and square plinth ; S. John, Findon, Sussex, which has central and four angular shafts ; S. Peter, Horningsea, Cambridgeshire, the same : S. Martin, Witcham, in the same county, the same arrangement, but the sides of the basin beautifully panelled in censing angels : S. John, Wistow, Hunts ; S. Andrew, West Tarring, Sussex, which has eight angular shafts. Nor are circular basins uncommon in this style, whe-

ther supported on five shafts, as the exquisite example in Leicester All Saints,—or in one multiplex shaft, as S. Oswald, Ashborne (1241). We still find occasional examples of rude forms : as at S. James, Halse, Somersetshire, where the basin is cylindrical, and slightly tapers towards the base on which it stands, and the very ugly example at S. Germanus, Thurlby, Lincolnshire.

In Middle-Pointed, there are very few fonts remaining. Its tendency was to absorb the four, five, or eight, or more detached shafts of First-Pointed into one multiplex shaft, generally octagonal, or presenting eight engaged shafts. One of the most beautiful fonts in England, is that at S. Mary, Beeston, Norfolk : it is octagonal, with octagonal stem and base, and has no sculpture but its mouldings : the exquisite finish of these is indescribable. Of other fine examples, we may mention S. Mary, Goldington, Beds ; Hull Holy Trinity ; S. Peter, Stanion, Northamptonshire ; Stamford S. Martin ; S. Mary, Kingsworthy, Hants. We sometimes, but rarely, find a Middle-Pointed font without a shaft, — as at S. Andrew, Ewerby, Lincolnshire. Sometimes, by a very ugly arrangement, the sides of an octagonal base are convex, as All Saints, Shelfanger, Norfolk. Of singular fonts, we would specify S.

Michael, Minehead, Somersetshire, which has remarkable sculpture ; and All Saints, Maltby-le-Marsh, Lincolnshire, the bowl of which is covered by angels with expanded wings.

Third-Pointed introduced nothing new into the composition of fonts, unless it were the preponderance of angular lines : and the developement of what we may call the neck, that is, the swell between the stem and the bowl. Fonts were undoubtedly the most successful compositions of Third-Pointed architects, with the exception of their wood-roofs, and a vast number of magnificent examples exist. The three finest examples may be assumed to be All Saints and S. Peter, Great Walsingham, Norfolk ; S. Mary, Worstead, in the same county, and SS. Leonard and John, Leverington, Cambridgeshire. The octagonal form is hardly ever deserted : though sometimes from the immense size of the buttresses, it does not at first strike the eye : as at S. Mary, Bradford Abbas, and S. Mary, Winterbourne Whitchurch, Dorsetshire. In this age, it seems to have been usual to panel old fonts in the prevailing taste :—as in S. —, Galway, Ireland.

Post-reformation fonts,—worthy of the name, are not common, but there are instances. There is one at S. —, Lynn, given by Archbishop

(then Bishop) Harsnet: one at S. —, Pyecombe, Sussex, of lead: one at S. Nicolas, Kenilworth, bearing date 1664: in Canterbury Cathedral; in Durham Cathedral, are erections of Bishop Cosin; and one in S. James, Piccadilly, by Gibbon, very rich of its sort, the stem being the group of the Fall.

If we now turn our attention to the symbolism of fonts, we shall find three forms allowable on mystical considerations.

I. The Octagon. This is by far the most common, and the most ancient: *eight* symbolises regeneration. For, as the number seven is typical of the seven days' creation, so eight symbolises the new creation in CHRIST, Who rose the eighth day from the dead. So S. Ambrose:

Octachorum sanctos templum consurgit in usus:

Octagonus fons est, munere dignus eo.

Hoc numero decuit sacri Baptismatis aulam

Surgere, quâ populis vera Salus rediit

Luce resurgentis CHRISTI, Qui claustra resolvit

Mortis, et à tumulis suscipit exanimes.

Has

de-Pon great and overwhelming preponderance of And form in the three pointed styles is well-known.

II. The Hexagon. This has been generally condemned; but without sufficient consideration.

A very strong feeling in favour of this form appears to have risen, in the Middle-Pointed age. If we remember that three of the finest Middle-Pointed churches in England,—S. Giles, Bredon, Worcestershire; S. Andrew, Heckington, Lincolnshire, and S. Andrew, Ewerby, in the same county, have hexagonal fonts,—and that S. Patrick, Patrington, another noble church of the same date, has a dodecagonal font, it is almost natural to conclude that there must be some good reason for the form. Accordingly, six is received as the symbol of the Passion; because our LORD suffered at the sixth hour of the sixth day. And as the font derives all its virtue from that Passion, the hexagonal form is appropriate enough to it.—As we shall see, it is almost of universal use in the case of Chalices,—and for the same reason.

III. The Circle. The instrument by which imperfect man is made perfect not unaptly bears the perfect figure:—and that from the earliest Romanesque to the decline of Middle-Pointed art. For, strangely, in Third-Pointed this form hardly ever, if ever, occurs.

Of other forms, less admissible, the *square* is the principal.—This was a favourite in Romanesque time, but evidently from the superior ease only with which it is worked. It died out, as an

use, in First-Pointed ; is scarcely to be found in Middle-Pointed ; but was sometimes employed in rude late work, as in S. Laurence, Telscombe, Sussex. It also occurs in Cornwall churches, where old forms are strangely united with modern details.

The *Heptagon* might, at first sight, appear appropriate : as symbolising the Seven Graces of the HOLY GHOST. But it must be remembered that those graces are not bestowed in full measure till Confirmation : and are therefore not so well symbolised in the font. Examples, however, do occur : as at S. Peter, Great Bowden, Leicestershire ; and S. Nicolas, Little Bowden, Northamptonshire ; (in these cases evidently from some local prejudice ;) S. Mary, Chaddesdon, Derbyshire ; and S. John, Elmswell, Suffolk.

Of other forms, which are probably the result of whim, a decapentagonal font exists at S. ———, Stainburn, Yorkshire. Of other dodecagonal fonts we may refer to S. Mary, Meppershall, Beds ; S. Leonard, Old Warden, in the same county ; S. Helen, Saddington, Leicestershire. A decagonal at S. ———, Gravenhurst, Beds, and S. Nicolas, Tingrith, in the same county :—and an oval font, at All Saints, Brington, Hunts. A pentagonal font, whatever has been said to the contrary, is not known to exist.

In latter times, the symbolism of fonts was usually confined to the figures of saints;—the Seven Sacraments;—and the exhibition of scenes from the SAVIOUR'S Life. When the Seven Sacraments are represented, the eighth side sometimes has the Crucifixion, as in All Saints, Walsoken, Norfolk; sometimes the Holy Trinity; and sometimes is fixed against a pier. Sometimes we have the Instruments of the Passion, as in Hastings S. Clement; sometimes as at S. Mary, Goudhurst, Kent, the evangelistic symbols. It may be remarked that ancient fonts are hardly ever panelled with a Cross, or an *ih̄s*, which are very favourite devices for modern fonts.

Of the material of fonts we must say something. S. Edmund's constitution is as follows: "*Baptisterium habeatur in quâlibet Ecclesiâ Baptismali, lapideum, vel aliud competens, quod decenter co-operiatur, et reverenter observetur.*" *Aliud*, is, according to Lyndwode's interpretation, "*de aliâ materiâ congruâ et honestâ, videlicet quæ sit solida, durabilis, et fortis, ac aquæ infusæ retentiva.*" Hence metal fonts were not forbidden.

And accordingly many instances of leaden fonts still exist;—and doubtless there were many more, which have perished. Examples are:

N

All Saints, Ashover, Derbyshire.  
S. Augustine, Brookland, Kent.  
S. Lawrence, Brundall, Norfolk.  
S. Mary, Childrey, Berks.  
S. John, Churton, Wilts.  
S. Andrew, Clewer, Berks.  
S. Michael, Clifton, Oxon.  
S. —, Climbridge, Gloucestershire, (1640.)  
SS. Peter and Paul, Dorchester, Oxon.  
S. —, Llancat.  
S. Leonard, Pitcombe, Somerset.  
S. Mary, Plumstead Magna, Norfolk.  
Holy Trinity, Pyecombe, Sussex, (*circa*. 1630.)  
S. Anne, Siston, Gloucestershire.  
S. Mary, Tidenham, Gloucestershire.  
S. —, Walmsford, Northamptonshire.  
S. Peter, Walton-on-the-Hill, Surrey.  
Holy Trinity, Wareham, Dorset.  
S. Laurence, Warborough, Oxon.  
S. —, Long Whittington, Berks.  
S. Margaret, Wolstane, Warwickshire.

All Saints, Ashover, Derbyshire, is of stone, but has leaden figures of the Apostles.

Of fonts in whole or in part wooden,—there are three examples. In S. Laurence, Chobham, Surrey, the font is of lead, with wooden panels: in S. Peter, Oare, Kent, (a First-Pointed example,) of stone with wooden legs:—and in S. Michael, Evenechtyd, Denbighshire, a plain massy wooden block.

There is a very small silver font in the church of S. Mary de Castro, Guernsey, of the date of 1729.

Of inscriptions on fonts, there are many instances. One of the earliest is that at All Saints, Little Billing, Northamptonshire, engraved by Van Voorst. *Wilberhtus artifex atque cæmentarius hunc fabricavit. Quisquis suum venit mergere corpus procul dubio capit*;—something like *gratiam Spiritus* appears to be wanting at the end. Of First-Pointed date is the legend at S. Mary, Keysoe, Beds :

Trestui ki par hici passerui  
 Pur le alme Warel priuei :  
 Ke Deu par sa grace  
 Verrey merci li face. Am.

where *Trestui* means *Tous*, and not *Tristez*, or *Restez*, as it has been interpreted.

Legends became more common in Third-Pointed, as at Beverley S. Mary, and All Saints, Walsoken, Norfolk. Brass letters occur in an inscription on the font of S. —, Cockington, Devon. It does not appear that an inscription sufficiently common abroad, and originally devised for the church of the Eternal Wisdom at Constantinople, was ever in much use in England. It reads backwards and forwards the same.

NIŲON ANOMHMA MH MONAN OŲIN.

There is frequently, and more especially in Romanesque fonts, a great deal of symbolism in the ornaments. Sometimes this is of the very plainest description : as, to quote a later example in Rochester S. Nicolas, where the letters CRISTIAN are sculptured, one on each side of an octagonal font. At S. Michael, Castle Frome, Herefordshire, there is a representation of the Baptism of our LORD, Who is surrounded by little fishes, the well-known emblem of Christians. At S. Mary, Thorpe Arnold, Leicestershire, a Christian soldier is opposing the attacks of dragons. At All Saints, East Meon, the Fall is represented, and with great propriety, on that instrument by which we are purified from its effects. The symbolism is sometimes more obscure : as in S. Mary Magdalene, Stoke Cannon, Derbyshire, where evil beasts appear chased from the font by the virtue of the cross which is sculptured between them. A lion and a dragon are sometimes found in combat : signifying the battle between the Lion of the tribe of Judah, and Satan. A salamander appears at S. Bridget, Bridekirk, Cumberland,—a very early font ; and this animal is met with in far later examples, as in S. Mary, Salehurst, Sussex :—it typifies the Baptism by the HOLY GHOST *and fire*. In one instance, the

font crushes a dragon. A very usual symbolism is taken from that verse, "The wild boar out of the wood doth root it up : and the wild beasts of the field devour it." There is an instance in S. Andrew, Helpringham, Lincolnshire. The propriety of this symbolism on a font does not appear : nevertheless it constantly occurs, both in England and France ; and the boar is generally changed into a horrible monster. This is quite in accordance with the Vulgate : "*et singularis ferus depastus est eum.*"

Now we come to speak of the accessories of fonts, which are these :

- a. Baptistery.
- β. Steps.
- γ. Kneeling-stone.
- δ. Lining.
- ε. Chrismatory.
- ζ. Cover.
- η. Desk.

a. *The Baptistery.* It is not within our province to describe the steps by which the baptistery, from being, in primitive times, either a separate building, or at least a distinct and integral part of the church, became gradually of less importance, and finally, in most instances, disappeared. There are but two now existing in England ; the one in

S. Mary, Luton, Beds; the other in S. Botolph, Trunch, Norfolk. The former is of stone, octagonal, late Middle-Pointed: the design is better than the execution. The latter is of wood, Third-Pointed, and hexagonal.

*β. The Steps.* From the earliest times, the font was usually raised on one or two steps: but in the Third-Pointed period, and more especially in Norfolk, it was sometimes placed on six or eight. Such examples occur in that county at S. Mary, Worsted; All Saints and S. Peter, Great Walsingham; and S. Nicolas, East Dereham. In the latter case, the steps are so high, that the miserable basin, which has superseded the use of the font, is merely placed on the top of them, and so used. And the risers of these steps are often gorgeously panelled.

*γ. The Kneeling-stone.* This would much more appropriately be called the standing-stone: it is a projection from the rest of the steps, and to the west of the font, on which the Priest stood, and should stand, during the administration of Holy Baptism. It is very seldom found of earlier date than Third-Pointed; then it projects in different ways: sometimes it is merely the prolongation of the upper tier of steps, as in Holy Trinity, Coventry: sometimes it is the only step, the font

standing on the ground, as in S. Mary, Ufford, Northamptonshire: sometimes it occupies the same position, but forms two steps, as in S. Nicolas, North Bradley, Wilts.

δ. *The Lining.* This almost invariably consisted of lead, except in Cornwall, where granite being used, the necessity for such a covering did not exist. For the water being retained in the font, even stone, which might have been very well employed without lead, for a few minutes, could not, for so long a period, remain impervious to it. The water was conveyed off by a plug and drain into a small reservoir beneath.

ε. *The Chrismatory.* Before the Baptism of the child, the Priest anointed him with the Oil of the Catechumens; which oil, therefore, it was necessary to keep in some place near the font. Sometimes this was done by a small basin of stone fixed inside the font, as in a now desecrated example in a tea garden in Prince's Town, Jersey: sometimes by a projection on the exterior edge of the font, as in All Saints, Youlgrave, Derbyshire; and so also in S. Mary, Pisford, Northamptonshire. Sometimes by a square recess in the font, as at S. —, Faxon, Northamptonshire. That at Youlgrave is supported by a salamander creeping up the side of the font.

But the more usual form of the Chrismatory is

that of a niche in the wall, somewhere near the door by which the font stands. It is sometimes quite plain, and generally with very little ornament; as at S. Mildred, Canterbury, and at All Saints, Thoydon Garnon, Essex. One of Norman date occurs in S. Mary, Rudford, Gloucestershire. In the very late Third-Pointed church of S. Edith, Tamworth, there is a kind of projection from the plinth of one of the piers, which may have been used for this purpose. At S. Mary, Portbury, Somersetshire, on the right side as you enter the south door, is a very shallow one, with square flower. It is frequently very difficult to distinguish between an interior benatura and a chrismatory: perhaps the only safe rule is to remember that the chrismatory must have had the capacity of being closely shut up, though hinges, &c., may now be gone; while the benatura was intended always to stand open.

In the north of Kent, a very peculiar kind of chrismatory prevails extensively. The fonts usually stand at the west side of the westernmost but one north or south pier; and immediately over them, in the pier itself, a deep spherical triangle or other shape is worked. Such are to be found in S. Giles, Tong, S. Margaret, Hucking, S. —, Deptling, and the adjacent churches.

It may be worth consideration, whether, as undoubtedly some churches had receptacles for the *Oleum Catechumenorum*, as we have just seen, so others might not have had them for the *Oleum Infirmorum*, and (in very large collegiate and cathedral churches) for the *Sanctum Chrisma*. Of the former kind is perhaps a curious square-headed embattled and trefoiled recess to the south of the chancel-arch in S. Mary, Woodchester, Gloucestershire, as also a broad Middle-Pointed arch at the east end of the south aisle of S. Michael, Dinder, Somersetshire.

ζ. *Cover*. All fonts had originally covers; for the purpose, in the first place, of preserving the water pure; and, in the second, of preventing imaginary spells. Till the fifteenth century they were generally quite flat; and this species of cover, ornamented with iron scroll work, has been revived by the *Ecclesiological* late *Cambridge Camden Society*, and examples may be seen in the *Instrumenta Ecclesiastica*, plates 19 and 44, and may be procured of Mr. Potter, South Molton Street. In some Middle-Pointed examples, however, they begin to taper upwards; a form which was the most usual in Third-Pointed work. Glorious examples occur at S. Mary, Ewelme, Oxon; Sudbury S. Gregory; S. Mary, North

Walsham ; Holy Trinity, Littlebury, Essex, which has been reproduced in Cambridge S. Edward. These covers occasionally draw up and down by a pulley, as in most of the above examples : sometimes they are not intended to be removed, but one of the panels opens like a door ; and sometimes, after being raised a little way, they are shifted off on iron bars moving horizontally from the wall, or a pier, as at SS. Peter and Paul, Lingfield, Surrey. The pulley itself is sometimes fashioned like a rose, as at Ewelme : sometimes like a monk, as at Stamford S. George. There is a very fine example of a cover verging into arabesque, at S. Mary, Ticehurst, Sussex, with folding doors.

It is surprising how many of our font covers are Jacobean ; fully more than a half of those which remain ; and nothing more strikingly shows the temporary revival of Church principles during that era. Sometimes they are really of good idea ; as in S. Peter, Burgh-in-the-Marsh, Lincolnshire.

It is needless to observe that the font covers were richly painted and gilded, like that which scandalized Dowsing in S. —, Sefford, where was “ a glorious cover over the font, like a Pope’s triple crown, with a pelican on the top picking its breast, all gilt over with gold.”

7. *The Desk.* A kind of wooden desk, fixed on to the side of the font, seems formerly to have been a not very uncommon appendage to it, and the holes for the stapling it in may sometimes, as in S. Mary, Pisford, be distinguished from those for the staples by which the font cover itself was attached to the font.

### III. *Tower.*

This head, too, if treated fully, would require a volume : we must endeavour to dwell on it as concisely as may be.

We have already described the characteristics of Saxon towers. They are generally high, have no original staircase, are sometimes reticulated with pilaster work, have the baluster window, and frequently traces of *long and short* work in the masonry. On these, therefore, we need not dwell.

Norman towers are square, massy, seldom rise above one square over the apex of the nave, often not so much. Generally speaking, they are very plain : when ornamented, it is usually with arcades of intersecting arches. A kind of baluster window is frequently found in the upper story ; those on the lowest stage are generally very small circular-headed single lights, enormously splayed. There is now usually a staircase carried up in a square belfry tower attached

to one of the angles. The walls are sometimes finished by a horizontal parapet supported by a corbel table : but the usual termination seems to have been a low pyramidal head, which (from its perpetual occurrence in that county) has often been called a Sussex head. The eaves in this case were simply overhanging. Many Norman towers have now embattled tops ; but this is, in every case, a comparatively modern addition. Immediately under the eaves, there are frequently on each side one or two circular sound-holes : as at S. Michael, Southwick, and S. Nicolas, Old Shoreham, Sussex ; and this is sometimes found in Saxon towers, as in Cambridge S. Bennet. The pyramidal head is the nearest approach made in Norman times to a spire : though turrets have sometimes massy and awkward pinnacles of that date ; as in Rochester Cathedral, and S. Michael, Cleeve, Gloucestershire. Of large towers of this style may be quoted, as enriched examples, those of Norwich, Winchester, Tewkesbury ; plainer specimens are Rochester Cathedral, and S. Mary, Romsey. Of smaller churches, S. Mary, Iffley, Oxon. S. Mary, Stewkley, Bucks. S. Mary, New Shoreham, Sussex, S. James, Harvington, Worcestershire, Sandwich S. Clement, may be mentioned.

The first thing which it is natural to notice in the First-Pointed tower is its spire. This, in the earliest instances, is of wood, and merely a prolongation of the Sussex head. This gives it the appearance of a square extinguisher, as S. —, Isle of Thorney, Sussex. And, in very many instances, the Sussex head itself still continues. These spires were all of the kind called broach ; i. e. springing immediately from the tower walls, without intervention of parapets. A great improvement to their shape was given by making them octagonal, either almost from the base, as at S. Mary, Almondsbury, Gloucestershire ; or some way up, as at S. —, Penhurst, Sussex. The covering is either of lead or *shingle*, i. e., wood-tiles. The towers themselves are lighter : the buttresses more developed ; the difference of the stages more prominently marked ; the distinction between nave and tower more clearly shown. As the style advanced, and especially in the commencement of the next, we have the beautiful stone spire, the perfection of Christian art. Of First-Pointed towers, we may mention All Saints, Leighton Buzzard ; S. Mary, Ketton, Rutland ; Stamford S. Mary ; S. Mary, Ickleton, Cambridgeshire ; S. Mary, Bourn, Cambridgeshire ; the lower part of S. Denis, Sleaford, Lincoln-

shire; S. Michael, Chesterton, Hunts; S. Mary, Wansford; All Saints, Warmington, Northamptonshire; All Saints, Chesterfield, Derbyshire; SS. Peter and Paul, Wigtoft, Lincolnshire; S. Mary, Sutton, Lincolnshire.

There are, undoubtedly, instances of First-Pointed towers which have not now, and perhaps never had, a spire; but that they were all designed to bear spires is unquestionable.

The principal distinction between First and Middle-Pointed spires is the increased richness of the former, and the diminished prominence given to the spire lights. The spires are often crocketed; sometimes ribbed at the angles, as S. —, Caldecot, Rutland: sometimes banded, as at Salisbury; the buttresses have more stages, are more enriched, are often carried to the top, and pinnacled; and the result is such a specimen as S. Mary, Heckington.

Of fine Middle-Pointed spires, these may be mentioned:—In Lincolnshire: S. Wulfran, Grantham; S. Swithin, Leadenham; S. Andrew, Ewerby; S. Margaret, Quadring; SS. Mary and Nicolas, Spalding; S. Andrew, Leasingham; Oxford S. Mary, S. Patrick, Patrington, East York; S. Mary, Bloxham, Oxon.; S. Mary, Newark, Notts (one of the best).

Hitherto the development of towers had been in the right direction. They terminated in a spire : and may, in fact, be looked upon merely as the sub-structure of that. But even in the most brilliant period of Middle-Pointed, spires became ornamental appendages to the tower ; and this, it may be said, was the first symptom of the decline of Christian Art. Instead of being broach, they began to spring out of the middle of the tower, and were sometimes abutted on by small flying buttresses from the angles. The first instance of this is said to be at S. Michael, Langtoft, Lincolnshire ; and that is as early as 1330. But the corruption did not make much progress for thirty years after ; and then it very rapidly obtained. Broach spires went suddenly out of fashion ; and we know but of five that are clearly of Third-Pointed date. These are at S. Peter, Stanion, Northamptonshire ; Shrewsbury S. Alkmund, (a quasi-broach) ; S. Mary, Hartfield, Sussex ; All Saints, Kingston Seymour, Somersetshire ; and S. Mary, Brampton, Northamptonshire.

The pinnacles, parapets, and battlements now began to assume more importance. The latter, indeed, had been almost unknown before ; but they now formed a very distinguishing feature in

the tower. For some time, a kind of feeling seems to have prevailed, that the spire ought not to be dispensed with; and hence we sometimes find a Sussex head springing from the middle of the tower, and almost concealed by the battlements; at others, such a nondescript though beautiful agglomeration of flying buttresses as at Newcastle S. Nicolas. But the fate of the spire was sealed; towers began to be made much loftier, to receive all the embellishments of panelling, pinnacles, pierced parapet, angular turrets, enriched belfry windows; and the result was such a wonderful structure as Oxford S. Mary Magdalene Chapel. It gives a striking view of the glory of Christian architecture, that its plain and palpable decline could produce such a structure.

Third-Pointed towers are so numerous, that it is needless to particularize any. Somersetshire and Devonshire are the counties most celebrated for them; those in the former are the most magnificent; those in the latter are less overloaded with ornament. The cathedral of Gloucester has the finest Third-Pointed tower in England; and of parochial churches we might perhaps name Taunton S. Mary Magdalene, and S. Decuman, in Somersetshire: S. Urith, Chittlehampton, Devon, S. Botolph, Boston, SS. Peter and Paul, Cromer,

Norfolk, Derby All Saints, S. John, Cirencester, S. George, Doncaster. Of magnificent Third-Pointed spires, we may mention Stamford All Saints, Coventry S. Michael, S. James, Louth, S. Mary, Whittlesea, Cambridgeshire, All Saints, Rotherham, Yorkshire, S. Peter, Kettering, Northamptonshire. There are also some fine granite towers, as Plymouth S. Andrew, and All Saints, Okehampton.

We shall now proceed to make some general remarks on towers, irrespective of the styles in which they are composed. And we have to notice six kinds of erections which serve the same purpose.

- a. Campaniles of stone.
- β. Campaniles of wood.
- γ. Frame towers.
- δ. Lychgate campaniles.
- ε. Hill campaniles.
- ζ. To which we might add,—though perhaps not occurring in England,—wall campaniles.

a. These bell gables are common enough at the west end of churches: whether designed to hold one bell, which is the most usual arrangement: two, as in a very pretty example at S. Mary, Manton, Rutland, S. Oswald, Howell, Lincolnshire, S. Andrew, Whissendine, Rutland; or three,

as in S. Mary, Radipole, Dorsetshire. They do not so often occur at the east end of the nave, but nevertheless there are examples of this arrangement, especially in Gloucestershire. They occur of all dates, from First-Pointed to late Third-Pointed; for it is doubtful if there is a purely Norman example. They are most commonly found of First-Pointed date, and are almost universal in mountainous districts.

*β.* Wooden campaniles are usually small square turrets of wood, ending in the Sussex head, with luffers for sound holes; they rest on the two westernmost tie-beams of the nave. They are exceedingly common: but, from their material, not usually earlier than Third-Pointed. There is one at S. Tydecho, Mallwydd, Merionethshire, with the date 1640, and the legend, *Soli Deo Sacrum*. A variety of these has the western face of the Sussex head carried down far below the eaves of the other sides, ending in a kind of lean-to at the west end of the nave. Such are to be found at S. Lawrence, Hollington, and S. —, Whatlington, both in Sussex. The campanile is sometimes entirely open to the interior, as at S. Peter, Llanbedr, Merionethshire.

*γ.* *Frame Towers.* These are wooden campaniles, supported, not on the roof of the nave, but

on frame-work placed at its west end, and boarded in in a curious and clumsy manner. The buttresses are here internal, and are attached like spurs to the frame-work. The consumption of wood is enormous; such erections are therefore only to be found in forest-tracts, as in Sussex and Surrey. There are good examples at S. Peter, Newdigate, and S. Nicolas, Alfold, both in the latter county. At S. Michael, Thursley, in the same county, is an example ingeniously contrived in the middle of the roof of the nave. These are not to be confounded with such curious erections as S. Mary, Cowden, Kent, where is a *shingled* tower. A detached frame steeple on a stone basement story is to be seen at S. Peter, Pembridge, Herefordshire.

δ. *Lichgate Campaniles.* These seem peculiar to Norfolk. They are low thatched erections, standing in the church-yard, in which the bells are hung: sometimes almost close to the ground, as at S. —, Southborough, and in some cases they would seem to serve for real lychgates, the bells being, of course, a little higher up.

ε. *Hill Campaniles.* Where a church stood in a very deep valley, it was sometimes the custom, in Cornwall, to erect a campanile on the neighbouring hill. There are at least six such; S.

Feoc, S. Mylor, S. Wenap, Gwennap, S. Wynwalloe, Gunwalloe, S. —, Jetland, and S. Morren, Lamorran.

ζ. *Wall Campaniles.* In some mountainous countries, where the churchyard wall skirts a deep ravine, and the church itself is a little further back, the campanile was erected in the former, where the bells would be better heard. It is possible that some such may occur in Wales ; but we do not know of any. There is a beautiful example in the church of S. —, the Curral, Madeira.

Hence we proceed to the position of towers. Undoubtedly the usual position was the west end of the nave : but others are very frequent, as the following examples will prove.

South of chancel, S. Mary, Standon, Hertfordshire.

North end of the north transept, S. Nicolas, Montgomery.

South end of the south transept, S. Mary, East Lavant, Sussex.

South side of the nave, S. Denis, Midhurst, Sussex.

East end of the north aisle, S. —, Patching, Sussex.

West end of the north aisle, S. —, Clapham, Sussex.

East end of the south aisle, S. George, West Grinstead, Sussex.

West end of the south aisle, Southampton Holyrood.

North-west angle of nave, York S. Cruz.

South-west angle of nave, S. Mary, Sacombe, Hertfordshire.

West of south transept, S. Andrew, Cleeve, Somersetshire.

North-east end of nave, S. Mary, Chelsfield, Kent.

A central position in a cross church is very usual; and often occurs where the church is not cross, especially in buildings of Norman date.

Detached towers also occur: as in S. Nicolas, East Dereham, and S. Mary, West Walton, Norfolk: in Chichester Cathedral: so at Evesham, S. Michael, Ledbury, and Holy Trinity, Bosbury, Herefordshire. At S. Mary, Brookland, Kent, is a detached wooden tower standing about six feet on the north of the nave. It consists of three stages overlapping each other like three extinguishers.

Where there is more than one tower, the positions are various. Sometimes there is one at each end of the transepts, as in the Cathedral church of S. Peter, Exeter, and Ottery S. Mary; sometimes two at the west end, and none in the

centre, as (not to speak of Collegiate churches like Beverley, where a central tower was designed, but never erected,) S. Mary, Davington, Kent, sometimes one in the centre, and one at the west end, as in S. Cuthberga, Wimborne Minster,—a Collegiate church, where the western tower is Third-Pointed and the central one Romanesque; sometimes one in the centre, and one at the west end of the north aisle, as in Glasgow Cathedral. Where there are three towers, they always, in *England*, occupy the centre, and the ends of the western façade.

We have next to speak of the shape of towers. By far the greater part are quadrangular: not, however, necessarily square, as in S. Giles, Bodiam, Sussex, and Bath Abbey-church. And of the quadrangular tower there are two varieties: the one where it is engaged, *i. e.* has the aisles flush with its western face, and thus rests on piers. This is not uncommon; there are instances at Cambridge Holy Trinity: S. Mary, Bourn, Cambridgeshire, where the piers are very fine and massy First-Pointed; SS. Peter and Paul, Great Casterton, Rutland, where they are fine Third-Pointed; and many others. The other kind is, where the tower stands externally upon piers, to allow a road to pass through it. This is rare. There are examples at Cambridge All Saints;

Chester S. Michael; S. Mary, Diss, Norfolk; S. Michael, Newnham, Northamptonshire; Norwich S. John, Maddermarket; S. Mary, Sandbach, Cheshire; S. George, Wrotham, Kent.

Some quadrangular towers *batter*, *i.e.* taper upwards, especially in Northamptonshire and in Pembrokeshire, and sometimes elsewhere, as SS. Peter and Paul, Trottescliff, Kent; some grow less by stages, as S. Leonard, Seaford, Sussex.

Of round towers, the great majority are found in Norfolk and Suffolk. For example, in the former county, Norwich S. Ethelred, S. Julian, S. Benedict: S. Andrew, Letheringsett; and, indeed, they are not uncommon. They are far less usual in Suffolk, but sometimes occur, as at S. —, Hayle, S. —, Hengrave. They are also found in Essex, as at S. Nicolas, South Ockenden. There are three in Cambridgeshire, S. Mary, Bartlow, S. Mary, Westley-Waterless, S. Peter, Snailwell; and three in Sussex: Lewes S. Michael, S. —, Piddinghoe, S. —, Southease.

Of other shapes, we may mention the triangular tower at Malden, in Essex, which is unique; the octagonal, as All Saints, Sancton, Yorkshire; the square, dying off into the octagonal, as at SS. Peter and Paul, Bishop's Hull, Somersetshire, where it is embattled; circular into octagonal,

S. George, Shimpling, Norfolk ; S. Mary, Rockingham Inferior, Suffolk ; the square, dying off into the octagonal, where it rises to a spire, as S. Mary, Coggs, Oxon : the square, surmounted by an octagonal lantern, as York, All Saints, Pavement ; with octagonal lantern and spire, as York All Saints, North Street : octagon into polygon, as S. Mary, Swaffham, Cambridgeshire ; square into octagonal, with octagonal spire, as S. Swithin, Old Weston, Hunts : square, with square, which dies off into octagonal, spire, as S. —, Willingdon, Sussex.

Lastly, we must refer to gabled towers. These are very common in France, and very rare in England. We only know of these ; S. Michael, Alberbury, Salop ; S. Michael, Begbrooke, Oxon ; S. —, Brookthorpe, Northamptonshire ; S. John, Carhampton, Somersetshire ; S. Laurence, Caversfield, Oxon ; All Saints, North Cerney, Gloucestershire ; S. Andrew, Chinnor, Oxon ; S. Luke, Cold Higham, Northamptonshire ; SS. Peter and Paul, Maidford, Northamptonshire ; Holy Cross, Sarratt, Herts ; S. John, Thorpe Mandeville, and S. Mary, Warkworth, Northamptonshire ; S. James, North Wraxhall, Wilts. To which may be added, Lydiard S. Lawrence, Somersetshire, which is gabled behind a parapet ; All Saints, Tinwell, Rutland ; S. Peter, Wolvercot, Oxon, the

same; and S. —, East Dean, Sussex, which was originally gabled. Of towers with double gables, we only know these two, S. —, Somp-ting, Sussex, and S. Andrew, Deopham, Norfolk.

At S. —, Bodvri, Denbighshire, the tower has a singular spreading base, with a staircase up its slope to the western door.

Other observations will fall under particular details. We need here only observe that curious inscriptions are sometimes to be found on towers: as for example, at S. Peter, Angmering, Sussex, and S. Michael, Stawley, Somersetshire.

The former has, over the west door, the legend, "Anno d'ni mill'mo quingentessimo sept'mo," between two crosses botonnées, fitched in the foot. Stawley has, in the same position, a series of twelve square panels, of which the sixth and the seventh have the following:

le	of	Henry	Anno dni	
w		Hine & A	† † †	MCCC
so		-gnes his		
eht	rof	yarP		

and the ninth panel has the remainder of the date CXXII.; in which there can be no doubt that a century has been inadvertently omitted. So the inscription will run, "Pray for the sowle of Henry Hine and Agnes his wyffe, A.D. 1522."

S. Martin, Barholme, has on the south side, the date 1648; and the following doggrel:—

Was ever such a thing since the Creation,  
A new steeple built in the time of vexation.

In like manner, on the tower at All Saints, Rickling, Essex, is the following inscription:

\*

M I<sup>c</sup> M S P A

i

eym prier o

q

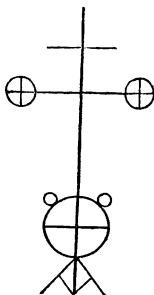
ihc

\*

MA.



which we do not profess to interpret. So S. Michael, Dundry, Somersetshire, has its date 1482 on its west side. On the north wall of the tower of Gloucester S. Michael, the following merchants' marks occur.



Sometimes the Patron Saint finds a place in the tower, as in S. John Baptist, Crawley, Sussex: Holy Trinity, Othery, Somersetshire; York S. Laurence.

Towers may also be noticed which are extremely out of the perpendicular: of which a remarkable example occurs at S. Saviour, Puxton, Somersetshire. Sometimes recourse has been had to curious devices for propping up a tower:—as at S. Martin, Brasted, Kent. Here an immense western buttress terminates in the ridge of a western porch.

We proceed to details of towers.

*III. 4. Lantern.* These sometimes occur without spires, as in the magnificent example at S. Botolph, Boston, Lincolnshire; S. Mary and All Saints, Fotheringay, and S. Peter, Lowick, Northamptonshire. Sometimes there is a lantern without tower or spire, as in the case of Ely Cathedral. We have already mentioned examples where they occur with spires.

*III. 5. Parapet.* Where this exists, it may be divided into three classes: plain, pierced, embattled. The pierced principally occurs in Somersetshire, where it is repeated in all possible combinations; such as quatrefoiled circles, quatrefoiled squares, *cross-quarters*, *i. e.*, quatrefoiled

lozenges, wavy trefoils, and the like. Battlements vary in number : sometimes we find three, as in All Saints, Monksilver, Somersetshire ; and S. Andrew, Stoke Dry, Rutland : sometimes four, as in S. Giles, Bradford, Somersetshire : sometimes five, as S. John, Wellington, Somersetshire : sometimes six, as S. Alban S. Michael : sometimes seven, as York All Saints, Pavement. Sometimes the number is not equal ; so at S. Mary, Steeple Bumpstead, Essex, the north and south sides of the tower are embattled of five ; the east and west of four. Notice may also be taken whether the battlements are continuous or discontinuous ; *i.e.*, whether the lip moulding on the outside runs down the sides, or merely extends along the top and bottom of each embattlement.

*III. 6. Pinnacles.* These are sometimes equal at the angles : sometimes one is much larger than the others, as at S. Luke, Brislington, Somersetshire ; and sometimes there are additional ones in the middle of each side, as York S. Olave. Rarely the pinnacles are of wood ; as S. Bartholomew, Burstow, Surrey.

*III. 8. Belfry windows.* These will almost invariably be found to be the same on all sides. Late towers in Somersetshire have frequently a

kind of reticulated stone work in the belfry windows; admirably adapted to its purpose of excluding birds, &c., and giving free passage to sound. In some cases, they are quatrefoiled circles, as in All Saints, Great Fransham, Norfolk. Belfry windows are usually filled with sloping boards or slates, called luffers, (*i. e.*, *louvres*.)

*III. 9. Windows of tower.* The general arrangement of these will be something of this kind: the belfry windows of two lights in the first stage; in the second, a small one-light window on all sides; in the third, the great west window, and under it the door; but nothing on the north or south side. In some parts of the centre of Norfolk, a small square or circular window is to be found in the second stage; and is generally filled with stone reticulations: so it is at SS. Peter and Paul, Scarning.

*III. 10. Buttresses.* The arrangement of these in the tower varies very much: sometimes they occur at the west end only; sometimes at the west and south and west and north angles, close together; sometimes they are diagonal at the north-west and south-west corners. The number of stages in them likewise varies very much; at S. Mary, Barcomb, Sussex, there are

two ; at S. —, Pyecombe, three ; at S. Leonard, Stoke Rodney, Somersetshire, four ; at S. —, Flax Bourton, five ; at All Saints, Alrewas, Staffordshire, seven ; at S. Beuno, Clynog, Caernarvonshire, eleven.

*III. 12. Bells.* The inscriptions on these will often be found curious. The following are examples.

Trinitate sacra fiat hæc campana beata.  
 Vox Augustini sonet in aure Dei.  
 Musa Raphaelis sonet auribus Emmanuelis.  
 Sit nomen Domini benedictum in nomine Petri.  
 In Thomæ laude resono bim-bom sine fraude.  
 Nomen Magdalena campana genus melodia.  
 Sancta Margareta, ora pro nobis.  
 Sancte Andrea, ora pro nobis.  
 Sancte Apolline, ora pro nobis.

These four last are from Cambridge S. Botolph.

Sancta Maria sanam serva campanam.  
 S. Peter, Dyrham, Gloucestershire.

Protege, Virgo pia, quos convoco, Sancta Maria.  
 Est michi collatum IHS hoc nomen amatum.

These are from S. Michael, Stawley, Somersetshire ; and by a very unusual arrangement, the last occurs on two bells.

Virgo coronata, duc nos ad regna beata.  
 S. Mary, Coton, Cambridgeshire.

*Sancta Katerina, ora pro nobis.*

S. Andrew, West Tarring, Sussex. S. Catherine is a very common patroness of bells: the reason was perhaps this;—that as the wheel on which that Saint was to have suffered martyrdom was broken by lightning, she was considered an appropriate guardian against lightning: or else because bells hang on a wheel.

*Sancta Maria, ora pro nobis.*

S. Andrew, Stapleford, Cambridgeshire.

*Michaele te pulsante Winchelcombe a petente dæmone  
tu libera.*

*O Kenelme nos defende ne maligni sentiamus focula.*

These are from S. Mary, Stoneleigh, Warwickshire.

*Missi de cœlis habeo nomen Gabrielis.  
Hac in conclave Katerinam pango suave.  
Sonitus Ægidii conscendat culmina cœli.  
Dulcis sistra melis campana vocor Michaelis.  
In multis annis resonet campana Joannis.  
Dudum fundabar: Pauli campana vocabar.  
Sum Rosa pulsata mundi Maria vocata.  
Hac non vade viâ nisi dicas Ave Maria:  
Sit semper sine me qui michi dicat Ave.*

(i. e., without me as a funeral bell.)

*Det sanctum plenum ihc et modulamen amœnum.*

All these are instances of bells named after

their patrons. Sometimes there are merely pious sentences inscribed on bells : as

*Spiritus alta petat : dæmon peccata resumat,*  
which is from S. Peter, Haydon, Essex.

*Laus Domini nostra mobilitate viget.*

*Cælorum Christe placeat tibi Rex sonus iste.*

*Misericordias Domini in æternum cantabo.*

*Laudo Deum verum, plebem voco, congrego clerum :*

*Defunctos ploro, pestem fugo, festa decoro.*

It is not usual to find, previous to the Reformation, epigraphs without reference to religion. At Holy Trinity, Crowcombe, Somersetshire, however, we have,

*Me melior vere non est campana sub ære.*

English Ante-reformation inscriptions are excessively rare. At S. —, Alkborough, Lincolnshire, there is

✠ *JESU : for : yi : Modir : sake :*

*Save : al : ye : sauls : yat : me : part : make : Amen.*

Post-reformation bells are usually inscribed (when inscribed at all) either with the churchwardens' or maker's names : or with doggrel of the lowest grade. Two exceptions are,

*Sit nomen Dni benedictum. Robertus me fecit, 1590.*  
from S. Michael, Betchworth, Surrey : and

*Personet argute resonans campanula nostra, 1743.*  
from All Saints, Thriplow, Cambridgeshire.

*Alphabet-bells*, i. e., which have no other inscription than the letters of the alphabet, are of very early date. An example occurs at SS. John and Pandiana, Eltisley, Cambridgeshire.

III. 12. ζ. *Saint's Bell*. We shall speak of this below, under *Sancte Bell*.

III. 12 η. It is not common to find much ornament bestowed on the frames: however, at S. Michael, Cleeve, Somersetshire, they are moulded. There is an elaborate arabesque staircase in All Saints, Alrewas.

III. 13. *Beacon or Belfry Turret*. The principal use of these is to carry the staircase to the belfry; but they are sometimes prolonged above the roof, and serve as beacons. They occur in almost any position: north-west, as in S. Mary, Newick, Sussex; south-west, as in York S. Denis; north-east, as in S. Michael, Greinton, Somersetshire; south-east, as in S. James, Cowling, Kent; west, as in All Saints, Brixworth, Northamptonshire; south, as in S. —, Kingston-by-Sea, Sussex. Its form is very various: in early churches it is frequently square, sloping off like a lean-to at about the height of the cill of the belfry windows; so at S. Mary, Thakeham, Sussex, where it is at the north-west, and S. Laurence, Wellington, Somersetshire. Sometimes,

when rectangular, it is not square, as at S. ———, Birdham, Sussex. Sometimes it is so rude as to present no definite shape, as at S. ———, Yapton. Sometimes, when square, it is carried up as high as the tower; as at S. Mary, Pulborough, Sussex. Of square, terminating in an octagon, there is an example at S. John, Westbourne, Sussex. An irregularly pentagonal example occurs at S. James, Cowling; an hexagonal one at S. Augustine, West Monkton, Somersetshire. Sometimes the staircase is concealed in a buttress, as at S. John, Ripe, Sussex; S. ———, Leighton Bromswould: and sometimes between two buttresses, as at Cambridge S. Botolph. Generally, however, they are octagonal, especially in Third-Pointed churches: and the extreme beauty with which they are weathered off, or carried up for the vane, or shoulder the belfry window from its place, as at S. Wulfran, Grantham, is well worthy of observation.

With respect to defensive arrangements, in border counties, as Northumberland, Westmoreland, Cumberland, and Herefordshire, the beacon turret contained the apparatus for kindling, at the shortest possible notice, the *needfire*. In some, the cauldron which held the fire is said still to remain, as it does in S. ———, Fontaine, near Havre de Grace. At S. ———, Oystermonde, near

Caen, it is surmounted by a piece of ordnance of the time of Francis I. There was, in 1549, a cresset on the lofty tower of Newark S. Giles.

The *licentia crenellandi*, or permission to make defensive arrangements, was frequently given about the time of King Stephen, but always strictly forbidden by the Church. On the borders, however, defensible church towers may still be found, as at S. Michael, Burgh-on-the Sands, and S. —, Newton Arloch, Cumberland. At S. Trillo, Llandrillo-yn-Rhos, Denbighshire, the beacon has a stone seat, called the Rector's Chair, whence vessels may be observed at sea.

IV. 4. *Porch, &c.* Porches and doors will naturally come together into consideration: we will begin with the latter.

Of the progressive development of doors we have already spoken. They divide themselves into four great classes:—Shafted,—where the jambs have shafts, whether in two, three or more orders; discontinuous,—where the impost projects, and is ornamented; continuous, where there are no ornamented imposts; and foliated, where the head of the doorway is trefoiled, cinquefoiled, or the like.

Many examples of doors we have already given: we will add a few more. Of fine Norman doors,

we may quote one at S. Laurence, Tallington, Lincolnshire ; one at S. Martin, Barholme ; one at All Saints, Compton, Hants ; one at All Saints, Kilham, Yorkshire ; one at S. Leonard, Cayton ; one at S. Paul, Kew Stoke, Somersetshire ; one at S. —, Wyken, Warwickshire ; one, Transitional, at All Saints, Croxton, Norfolk ; one, of the same character, at S. —, Braiseworth, Suffolk ; the west door at Holy Trinity, Eckington, Worcestershire ; a south door at S. Mary, Portbury, Somersetshire ; a plain north door at S. Mary, Slaugham, Sussex. Many Norman doors have the *tympunum*, that is, the space bounded by the arch, and a straight line between the two imposts, solid ; and very curious symbolical sculpture is often found here. — The most frequent is a figure of the SAVIOUR, enshrined in the mystical *Vesica Piscis*, seated, and giving the benediction : this, of course, typifies His declaration, "I AM THE DOOR." Examples occur, among parish churches, at SS. Mary and Helen, Elstow, Beds ; S. Giles, Water Stratford, Bucks. and S. Mary, Sullington, Somerset, which is transitional. At S. George, Fordington, Dorsetshire, and S. Mary, Pisford, Northamptonshire, the victories of S. George are set forth. At S. Mary, Stoneleigh, Warwickshire, is represented the combat

between the faithful, under the shape of fishes, and their ghostly enemies under that of serpents and dragons. At S. Peter, Thurleigh, Beds, the same position is occupied by the First Temptation. Sometimes there is additional sculpture down the jambs, as at S. Andrew, Whissendine, Rutland. Sometimes in the apex of an enriched arch, a small plain oblong recess is left; as at S. Martin, Barholme, Lincolnshire;—this might have been for the inscription of the date. Sometimes the lower edge of the tympanum is not quite a straight line, but a very obtuse straightsided arch; as in an example in Norwich Cathedral.

First-Pointed doors afford much less matter for description. Of good examples, besides those that we have already mentioned, we may refer to one at S. Michael, Edenham, Lincolnshire; S. Andrew, Irnham; S. Mary, Bexley, Kent; S. Paul, Great Shurdington, Gloucestershire; S. —, Pluscardine, Scotland; SS. Peter and Paul, Caistor, Lincolnshire; Holy Trinity, Clee; S. Mary, Long Crendon, Bucks. In deeply recessed doors, the shafts are sometimes quite detached, and are generally of Purbeck marble. Of double doors we have already spoken.

Middle-Pointed doors are usually the plainest of all. It is very seldom that such enriched

examples are found, as in S. Martin, Litchborough, Northamptonshire, and S. Mary, East Adderbury, Oxon. Still what may be called "pretty" doors are not uncommon; as Holy Trinity, Rudgewick, Sussex; S. Stephen, Carlby, Lincolnshire; and (later) S. Mary, Lillechurch, Kent. There are sometimes canopies, as in Holy Cross, Byfield, Northamptonshire. In this and the preceding style, the door-heads are sometimes, though not very often, foliated, as S. —, Affpuddle, Dorsetshire.

The Third-Pointed style introduced the four centred arch under a square head, with a deep hood: the spandrils being highly enriched. Examples are so common that we need give none in this place.

One remark is worth making: on the right jamb of the door, and about four feet from the ground, will sometimes be found a small cross. This may have been one of the dedication crosses (see below under vi. 40). But it is as likely that it referred to something totally different. Examples: —S. Botolph, Northfleet, Kent; S. Mary, Overy, Surrey, now blocked up in the barbarism which has usurped the place of the old church; S. Fechin, Foure, Westmeath; S. Peter, Preston, Sussex, which has two,— + on the eastern, †

on the western jamb ; S. Mary, Barfreston, Kent.

We now speak of porches. Here we have to notice,—

- α* Their use,
- β* Their number,
- γ* Their position,
- δ* Their appurtenances.

*α* The use of porches is fourfold :—1. For the performance of the early part of the service of Baptism. 2. For the same portion of that of Matrimony. 3. For that of Churching. 4. To break the violence of the winds, and preserve the door itself from weather.

*β* In early instances, generally one porch was all ; in Third-Pointed, large and fine churches had usually two.

Three—north south, and west—are very rare.

*γ*. Their position. As a general rule, porches are situated on the south side of the nave, and about two-thirds towards the west. But a provincialism will sometimes throw them a great deal further westward in many contiguous examples ; and frequently, in very pure times, they are in the middle of the south or north side. Western porches are very rare. The tower sometimes forms the porch ; as at SS. Peter and Paul,

Trottescliffe, and S. Dunstan, Cranbrook, Kent. Sometimes the porch is *engaged*, i. e., a continuation of the aisle, at at S. Bridget, Chelvey, Somersetshire. At S. Michael, Butcombe, Somersetshire, the porch is embattled on the slope up to the tower, and is engaged both with that and the nave.

δ. Appurtenances. The principal of these are, 1. The Benatura, of which we have already spoken. 2. The niche for the figure of a Saint : whether over the interior or exterior doorway, as at S. Stephen, Carlby, Lincolnshire ; S. Mary, Diss, Norfolk, where there are three ; S. Peter, Barrington, Herts, where there is a representation of S. George and the Dragon ; S. Andrew, Witham-on-the-Hill, Lincolnshire. 3. Windows : which in the earlier porches are very small ; but in Third-Pointed sometimes of more than one light. 4. The seat, sometimes of stone, but more frequently of wood.

Of the different styles, as influencing porches, we have already spoken. As examples of good Middle-Pointed ones, we may refer to S. Andrew, Ewerby, Lincolnshire ; S. Mary, Redgrave, Norfolk ; S. Thomas of Canterbury, Greatford, Lincolnshire ; S. Andrew, Thelveton, Norfolk, which is of brick. Of Third-Pointed, Lynn S. Nicolas,

which is early; Walpole S. Peter, which has two; S. Mary, Yaxley, Suffolk; S. Nicolas, Oakley, Suffolk; All Saints, Dickleborough; S. Mary, Gissing, Norfolk; S. Mary, Stoke-by-Nayland, SS. Peter and Paul, Eye, Suffolk. Of flint Norfolk porches, we shall speak in writing of that county in the Appendix.

Many porches are of wood; they probably were not unusual during the First-Pointed period, though we know of but one remaining example, viz. All Saints, Chevington, Suffolk. In Middle-Pointed they are not uncommon, and sometimes exquisitely beautiful; the sides of open screen work, the barge board beautifully feathered: we have given in the *Instrumenta*, (Plate 49,) working drawings of one from S. Edburga, Yardley, Worcestershire. As examples of good wooden porches, whether in Third or Middle-Pointed, we may quote SS. Peter and Paul, Albury, Surrey; S. Mary Magdalene, Longfield, Kent; S. —, Cowfold, and S. George, West Grinstead, Sussex; S. James, Elsted, Surrey; S. Mary, Leigh, Kent; S. Giles, Stoke Pogis, Bucks; S. —, Warblington, Hants; S. Lawrence, Northfield, Worcestershire.

IV. 5. *Parvise*. This is the room which, in Third-Pointed arrangements, frequently occurs

over the porch. Its use was to supply apartments for a priest, generally, perhaps, a chantry priest. The entrance is commonly by a winding staircase, sometimes from within, sometimes from without the porch; which staircase is often enclosed in a *parvise turret*. The largest porch and parvise in England occur at S. John, Cirencester. The parvise sometimes occurs of Middle-Pointed date; and even of Romanesque, as in Southwell Minster.

#### IV. 12. Mouldings.

Any architectural member is said to be *moulded*, when the edge of it presents continuous lines of alternate projections and recesses.

A drawing which represents these lines, as they appear to an eye placed exactly opposite to them, is called an *elevation* of the moulding.

A drawing which represents the *outline* of these projections and recesses, is called a *section* of the moulding; being the outline which would result from sawing through the moulding at right angles to its bearing.

The features most commonly moulded in Ecclesiastical architecture are,

1. Vertical features, as door and window jambs, monials, piers, &c.
2. Horizontal features, as string-courses, win-

dow-cills, capitals and bases of piers; the ridge, cornice, and purlins of roofs; coping-stones, &c.

3. Curvilinear features, as arches, flowing tracery, groining ribs, &c.

It is evident that the section of a vertical moulding must be taken in a horizontal direction, since it must be at right angles to the bearing of that moulding: of a horizontal moulding, in a vertical direction,—while that of a curvilinear moulding must be in a line with the radius describing the curve at that point.

The rules for copying the sections of mouldings are founded on a consideration of the origin of moulding in general, and of the steps through which it passed from its simpler to its more complex forms.

Now moulding was originally an expedient for relieving the heaviness of a square edge of any kind, by removing portions of it lengthwise. Even in the classic styles, it appears to have originated in this manner, though we cannot point to a progressive development of the principle. In Christian architecture, however, the successive steps may be traced with some degree of certainty and regularity.

The primary and simplest forms, then, of moulding, are these :

1. The bevilling off of one or both angles of a square edge by a plain slope or chamfer.

2. The removal of rectangular strips from the corners of the square edge, so as to leave receding angles, called re-entering angles.

3. A combination of these two modes; when the re-entering angles having been first formed, as in 2, all the projecting angles are bevilled off by the chamfer, as in 1.

Suppose it to be the left jamb of a door-way, which is moulded as in 3, viz., with re-entering angles and slope. The student must place himself outside the doorway, and opposite to the jamb whose section is to be taken. (It will be convenient to call the surface of the wall the face, or the wall plane, and the surface at right angles, to which the door would be attached, the soffit: terms which may be retained in speaking of the corresponding surfaces of any other moulding.) A line drawn parallel to the foot of the paper, and from left to right, will represent the face, or wall-plane; its length is optional; but from the point where it terminates, a line must be drawn diagonally upwards, still towards the right; the angle which it should make with the line representing the wall-plane may be ascertained by applying a jointed rule to the door-jamb itself,

and tracing from it ; or it may be guessed by the eye. It will be well to take notice whether the two sides of the re-entering angle are equal (which they generally are) ; as in that case the upward slope must be drawn at an angle of  $45^{\circ}$  with an imaginary continuation of the line representing the wall-plane. This sloping line, then, will represent the chamfer. Its length will be regulated by the size which it is intended the section should be. From the point where it terminates, a line drawn vertically upwards (at right angles, of course, to the wall-plane line) will represent the soffit. It only remains to observe the situation of the re-entering angles, and, in inserting them, to make their two sides parallel to the wall-plane and the soffit respectively.

But let it now be required to copy the section of some less simple moulding than the three above specified. It will probably present at first sight a succession of curved and flat surfaces, apparently placed at random, and not according to any fixed rule of arrangement. But the point to be taken notice of, as mainly facilitating the copying of such a moulding as this, is, that it will be found to be in reality no more than a modification of some one of those simpler forms.

However varied the curves or flat surfaces in detail, the contour of the whole will be found to accord with some one of those outlines, and even the details to be referable to this as the governing principle of their direction. Whether the several members be plane, convex, concave, or inflected ; fillet, or bowtel, or hollow, or ogee ; all will be found to conform, as to their direction on the whole, to some one of the principal lines which enter into the composition of the primary forms of moulding above described.

First, we have the old First-Pointed, belonging for the most part to the period when the threatened revolution had as yet scarcely begun. The bold and circular bowtel, and the equally bold and circular hollow, following each other in rapid succession, and (which is to be observed) in immediate juxtaposition, thus producing what Hogarth reprobates as "too bold and S-like swellings ;" the straight line scarcely admitted, or chiefly as a fillet ; and even any stiffening into a more direct bearing on the part of the curves stoutly resisted ; the contrary flexures so violent, that they must be resolved into two distinct members : these are in brief the characteristics of the First-Pointed moulding. On the other hand, passing over such specimens

as are more or less Transitional, we have in Middle-Pointed specimens the straight line admitted in a very great degree; not now in petty fillets merely, but in expanses of some breadth; moreover, the violence of the flexures is diminished, and the inflected members have clearly an existence of their own, having stiffened more towards a straight line; and the entire bearing of the most extensive series of moulding approximates much more to the straight line than in the First-Pointed period: while simply circular arcs are greatly reduced both in extent and number.

The entire series divided into distinct groups by the well-defined re-entering angle: the two sides of the re-entering angle itself separated from each other by a bold three-quarter hollow: the flowing ressalt (or ogee) set off by the straight quirk, the roll and fillet by the quirk straight and circular, and itself composed of a flat between two curved members, with the same purpose, as it should seem, of producing contrast; the double ogee and the wavy, (as workmen call it,) which by their nature cannot be quirked, flanked by a fillet on either side: these and other rules of arrangement which further observation would educe, obviously conform to the principle

of composition above laid down. Scarcely ever, that we are aware of, is the principle violated. Even the line of beauty, great as must have been the temptation to introduce it unsparingly for its own proper gracefulness' sake, is here never used without due contrast. The double ogee, roll and fillet, and wavy, are the only combinations of it in which the Middle-Pointed style indulged. Thus, for instance, there is such a thing as a double wavy, and that, too, in Middle-Pointed work—but it is of very rare occurrence. The limitations here spoken of appear to be founded in the curious truth that the eye, no less than the mind, soon wearies of unsparing and injudicious repetition, even of that which is itself most admirable.\*

We can only glance very briefly at Third-Pointed moulding in connexion with what is here advanced. Its characteristic contours, however, may be thus briefly enumerated. The absence of the deep circular hollow, and substitution of the shallower semi-elliptical kind: the over frequent occurrence of straight lines, and that, too, in

\* On the subject of mouldings generally, we refer to a paper by Mr. Freeman in the third part of our Transactions, whence the above account is extracted, and Mr. Paley's excellent Treatise.

juxtaposition ; the disappearance, for the most part, of the roll and fillet, and bowtel, and the retention of the double-ogee and wavy in more meagre forms ; the approximation of the bearing of the whole series of members to a straight line, and the absence of projection or depth ; these are so many symptoms of declension in the Third-Pointed style from that model to which the Middle Pointed has been proved to conform. And it is remarkable, they are just the reverse of the errors of First-Pointed. First-Pointed was guilty of the more "noble error," if we may indeed call it an error, in the too lavish use of the bold circular arc, and the too stern rejection of the straight line, or any approach to it, however graceful ; the Third-Pointed was chary enough of bold curves of any kind, and only too servilely clung to the straight line and all kindred forms : while, in point of combination, both erred alike, though not equally, in the juxtaposition of like members, which diminished the beauty of the one with ungraceful swellings, and disfigured and finally destroyed the other with petty and paltry angularities.

IV. 13. *Pinnacle Crosses.* The positions which crosses occupy, and ought to occupy, are chiefly these :

1. East end of chancel.
2. East end of nave.
3. Porch.
4. West end, where there is no west tower.
5. Bell-gables ; but this was not invariably done.
6. Transepts, north and south.

Other and more rare positions, though of course equally correct, are :

1. West end of south aisle, as S. Mary, Clips-ham, Rutland.

2. West end of chantry, as S. Mary, Maxey, Northampton, SS. Leonard and John, Lever-ington, Cambridgeshire. The east end perhaps generally.

3. North aisle, either east or west ends, or both.

4. Tower, when the roof is gabled, as at All Saints, Tinwell, Rutland.

5. From a central battlement, as at S. Mary, Oakham.

6. On the top of a spire, or turret.

Varieties of gable terminations are the *fleur de lys* and the finial. These ought not to occur on eastern gables, and are not desirable anywhere.

To specify the varieties of gable crosses would fill a volume. Generally they may be divided into six kinds ;

1. Simple crosses.
2. Wheel crosses.
3. Floriated crosses.
4. Rood crosses.
5. Compound crosses.
6. Diamond crosses.

The first consist only of the arms of a cross, the terminations being generally worked in some ornamental form, as the cross moline, cross pattée, &c.

The second, properly speaking, consist of a circle with many radii. We distinguish them from (5,) *compound* crosses, which are of the first kind worked within a circle, the ends of the arms projecting beyond it, and from (3,) *floriated* crosses, in which the terminations of the arms grow into one another, so as to form a circular outline—one of the most beautiful and frequent forms. Diamond crosses have floriated arms, and are sometimes cusped in the central eye or hollow. The fourth kind is rare; it contains a figure, and is in fact a crucifix. There is a mutilated one at S. Andrew, Histon, near Cambridge; one at S. Luke, Hickling, Notts (now perhaps destroyed, the chancel having been rebuilt); one at SS. Leonard and John, Leverington, already quoted; and one at S. Mary, Thaxted, Essex.

Some crosses are worked in the form of a Crown of Thorns ; as a very rich and perfect example at S. Mary, Louth.

Gable crosses are set on *saddle stones*, which form the upper or crowning-piece of the coping. These are generally worked in the three faces into *gables*, the western side blocking off the ridge of the roof.

But sometimes, and less elegantly, a plain stem rises out of the highest point of the gable ; and this is the commonest in the Third-Pointed age. In this era also crockets were introduced on the stem, to relieve its naked appearance. It may be observed that *plain* crosses are extremely rare, and are improper, for this reason ; a plain cross is the symbol of suffering ; whereas the Cross is to us the type of glory, and is foliated, to teach that from thence has grown the fruit of our salvation.

Most modern designs for gable crosses are poor or faulty. They are sometimes too large, sometimes too small, and generally awkward. This is rather singular when we consider the frequency and elegance of ancient examples.

The proper size is from two to three feet across, according to the height and size of the gable. Between these two dimensions is a safe average.

But probably an architect would do well to try the effect of a gable cross before building it. The thickness may be from five to seven inches. It has been calculated that the cost might vary from thirty shillings upwards.

An interesting example of extreme simplicity with the best effect occurs on the north porch of the little church at S. Michael, Caldecote, near Cambridge. A square stone, set up diamond-wise and pierced with four holes, is all that constitutes the design, which would cost some five or six shillings.

*IV. 14. Gurgoyles.* The *gargonille* or *gargoyle* was a dragon that infested the neighbourhood of Rouen, till slain by S. Romanus. But the word is now used to signify those monsters which serve as rainspouts on the outside of churches. The disgusting forms which they frequently take do not fall under the condemnation expressed at p. 68, because they represent evil beings, demons, &c., chased forth from the holy walls by the power of the Church. Sometimes, however, they are indefensible; as at S. Clement, Horsley, Derbyshire, where a wolf, attired like a Monk, is preaching. It is not usual to find elegant gurgoyles, though they do sometimes occur, in the shape of female figures emptying urns, &c. In

the decline of the art, gargoyles were sometimes absurdly large, as in York S. Michael-le-Belfry.

*IV. 16. Crosses in Village or Churchyard.*—Till the Great Rebellion, a cross appears to have existed in every churchyard: as it should do now. These were, comparatively speaking, seldom destroyed at the Reformation: but fell before the rage of the Puritans. Very frequently the stone is used for a dial. They appear usually to have stood on the south side of the church.

In Leicestershire, at Holy Trinity, Rolleston, is an almost perfectly preserved cross. At S. Peter, Tilton, is a stone cross in the churchyard. At S. Thomas of Canterbury, Frisby, a good cross in the village: another at S. —, Haltherne; there is a handsome village cross at S. —, Ashfordby. At S. Mary, Rothley, a so-called Runic, but of course Early Romanesque, cross in the churchyard, curiously sculptured. At S. Nicolas, Barkston, a good Third-Pointed cross in the village, and near the stump of a destroyed cross a stone effigy. At All Saints, Ragdale, is a cross in the churchyard repaired by the late Earl Ferrars. At S. —, Stoughton, a lofty stone cross, perhaps perfect, on four ranges of circular steps; the shaft is pyramidal, with the angles rounded off, and its head ornamented with foliage.

In Lincolnshire, at S. Margaret, Somersby, the cross is entire and much resembles the village crosses in Germany : the cross itself stands on a high shaft and is surmounted by a triangular canopy ; on one side is the image of the SAVIOUR ; on the other, of the Blessed Virgin. At S. James, Deeping, a curious cross of Third-Pointed character, in the village, sacrilegiously turned into a watch-house. At S. Nicolas, Cainby, a solid stone with a cross sculptured on it stands on the south side of the church. At S. Nicolas, Great Coates, the shaft of a fine First-Pointed stone cross is fixed at a corner of a house to protect the angle from the wheels of the passing carts. At S. Laurence, Fulstow, is a stone cross in the churchyard ; and at S. Margaret, Keddington, the foot of the cross is in the churchyard, but the shaft is in the chancel : it is First-Pointed with longitudinal bands of the tooth-moulding. S. George, Bradley, has a stone cross in the churchyard ; the shaft, together with its battlemented head, quite perfect. At Holy Trinity, Tattershall, is an entire stone cross, with shaft and head complete ; the head is battlemented and panelled. At S. —, Irgoldinell, in the churchyard, is a fragment of the cross, and round it this inscription—

Io Clarke Christus solus mihi Salus, 1600 ;

At S. Denis, Silk Willoughby, part of the shaft of the cross remains. The foot is sculptured with various figures, among which are discernible the symbols of S. Luke and S. John Evangelist. At Wainfleet, in the town, is a cross; its panelled base, shaft, and head appear original. It is raised on several steps and has been repaired evidently with great care. At S. Andrew, Minting, in the wall of the south porch, a stone is inserted, on which the crucifixion is rudely sculptured. On its edges is the tooth-moulding: it appears to be the head of the cross, which once stood in the churchyard. At Frieston, in the village, is a stone cross; and on the road between Sutton S. James, and Sutton S. Edmund, are two crosses.

In Bedfordshire, at S. Peter, Thurleigh, in the churchyard is the stump of the cross sculptured with Middle-Pointed tracery. At Leighton Buzzard the cross is Perpendicular, and considering its very exposed situation in the middle of the town, it has suffered less from time and accident than might have been expected. It still retains its statues and sufficient of its ornamental sculpture to enable one to judge correctly of its original beauty and appearance.

A beautiful Third-Pointed village cross still exists at S. James, Stretham, Isle of Ely. The

large and fine Middle-Pointed cross at S. Botolph, Helpstone, Northamptonshire, is not so well known as it ought to be. Perhaps in most villages or churchyards, or both, the broken remains of the old cross might be discovered by searching for it.

There is a good example, recently restored, at S. Andrew, Compton Bishop, Somersetshire : also at S. Mary, Nettlecombe. So also at S. —, Mitchel Troy, Monmouthshire, and S. —, Holdford, Somersetshire. At S. —, Strington, in the same county, obeisance is still done to it. There is a fine example of a Cross—not a Rood—in SS. Jeffery and Oswald, Jeffreston, Pembrokeshire. We have given in the *Instrumenta Ecclesiastica* the working drawings of that at S. Margaret, Somersby: in the *Ecclesiologist* one from S. James, Great Grimsby, Lincolnshire. The back of the cross sometimes has the figure of the Patron Saint in a shrine or bracket.

Of village crosses, the finest were the Eleanor crosses: erected where the corpse of that pious queen rested each night on its journey to London for interment. Those at Geddington and Northampton are the only two that now remain in a satisfactory state: Waltham Cross having been much spoilt in restoration. Of way-side crosses, Corn-

wall presents by far the largest number. They are usually wheel-crosses, on the summit of a somewhat tapering obelisk, often ornamented with sculpture.

Market crosses, often containing conduits, and made to serve as a shelter from the rain, also exist ; of which there are very good examples at Chichester, Malmesbury, and Salisbury.

For Irish crosses, the reader is referred to Mr. Petrie's work.

The sites of these crosses are often most lovely ; one in particular may be noticed at Worminster, a hamlet between Dinder and North Wootton in Somersetshire.

Under this head may also be mentioned the *Fanal* or Deadlight : which was lighted in some churchyards at night.

IV. 17. *Yew*. These were planted, generally to the south of the church, to supply green for the decoration of churches at the great Festivals : this tree being an emblem of immortality. It is a heathen prejudice which regards it as mournful. It is not probable Yews were used as Palms : the traditional name given to the Withy showing that this was used in the procession on that Festival.

IV. 18. *Sancte Bell Cot*. The Sancte Bell was used to give notice of the commencement of

the more solemn parts of the Mass: especially the Tersanctus, and the elevation of the Host. Very frequently it was—as it now is abroad—a hand bell;—but sometimes it was hung in a cot at the east end of the nave. These cots are common enough: but it is not so usual to find the bell itself remaining: as in SS. Peter and Paul, Long Compton, Warwickshire, and S. Mary, Over, Cambridgeshire. They are sometimes found elsewhere than at the east end of the nave:—thus at S. Michael, Milverton, Somersetshire, it is in the western gable of the north aisle; at S. John, Baston, Lincolnshire, at the western gable of the south aisle. Thus far all is plain:—but the question arises, of what use was the Saint's bell in the tower?—This is a much smaller bell than the others, and generally hung differently: whether, as at SS. Peter and Paul, Godalming, Surrey, at the bottom of the broach outside, or as in S. Mary, Hinxton, Cambridgeshire, and some of the neighbouring churches, out at the side of the spire, higher up. We believe that this also was only a different position of the Sancte bell. The name is all but the same: for *Sancte* is to be pronounced of one syllable: and was sometimes spelt *Sance*. The Saint's bell is sometimes called the Sermon bell, being rung before sermons. Some-

times the Sancte cot is surmounted by a cross, as at S. Peter, Portishead, Somersetshire.

IV. 19. *Lych-gate*: or corpse-gate, from the Anglo-Saxon, *Leich*, a corpse, whence Lichfield, Lich Street, in Worcester, Lich Street, in Coventry, (so till lately the street leading to the old entrance to Trinity churchyard was called) and the like: a gate at the entrance of the churchyard, where the coffin was for a few minutes set down before burial, to await the arrival of the Priest. They are generally of wood, and thatched, though sometimes of stone; but they are of uncommon occurrence in England, (except in Devonshire,) though extremely frequent in Wales. This gate was also called "lich-stile," or "churchstyle," corrupted into *churstele*, (Parish Registers of Warrington, 1658.) A lych-gate, when perfect, comprises a lych-path, lych-seats, a lych-cross, and a lych-stone on which to rest the coffin. The three last occur at S. Levan, Cornwall, and lych-stones are common through that county. Sometimes the lych-gate was built under a house; as at Hartfield, Sussex. We have given working drawings of both a wooden and a stone lych-gate in the *Instrumenta Ecclesiastica*.

IV. 21. *Rood Turret*. This was an exterior staircase, sometimes communicating with the

rood-loft, and leading on to the leads. They are not very common: we have already spoken of them.

*IV. 22. Masonry.* This article is inserted with a view principally to the discovery of Saxon work. A church bearing any traces of "long and short" work should be carefully examined in the belfry-arch, the chancel-arch, the interior angles of the tower, and in the belfry windows. Herringbone masonry is also deserving of attention.

*IV. 26. Door and Stanchions.* By this is meant the wooden door, and the iron work with which it is frequently ornamented. Many of these doors remain. There are magnificent examples, where the hinges ramify all over the wood, at S. Luke, Hickling, Notts; and S. Mary, Little Hornead, Herts. Sometimes these are very early; as at SS. Peter and Paul, Caistor, Lincolnshire; where is the inscription, "Ricardus Beby, Rector Ecclesiæ de Castre, fieri fecit." But Richard Beby resigned the Rectory in 1133. Sometimes the material is deal, as in Sempringham Abbey, and in York Chapter House. There are three very fine doors at S. Mary, Weston, Suffolk; so at All Saints, Staplehurst, Kent. At S. Helen, Leverton, Lincolnshire, is a fine Middle-Pointed door handle. Of stanchions and other iron work we have given many examples in the *Instrumenta*.

IV. 27. *Roof*. This refers to the exterior nature of the roof. The covering for churches may be reduced to five heads :—

*α*. Lead.

*β*. Local stone,—as Horsham slate, so extensively used in the South of England.

*γ*. Tiles.

*δ*. Thatch. This much prevails in Norfolk and Suffolk ; and the northern parts of Cambridgeshire.

*ε*. Shingles.

The pitch of the nave roof will be easily seen by the weather moulding on the eastern side of the tower ; and it will generally be found to have been lowered.

V. *Crypt*. There are not many of these underground chapels in England : they generally afford excellent specimens of groining. Canterbury Cathedral is perhaps the largest ; there are good examples at S. Mary, Laestingham, Yorkshire, Holy Trinity, Bosham, Sussex ; Bristol S. John Baptist ; Oxford S. Peter in the East ; S. Leonard, Hythe, Kent ; S. Mary, Standon, Herts. The usual appurtenances of an altar may here also be looked for.

VI. 1. *Evangelistic Symbols*. The representation of the four Evangelists, by the Man, the Lion,

the Ox, and the Eagle, of S. John and Ezekiel. In early times, however, the Lion was sometimes given to S. Matthew, the Angel to S. Mark. Of the four Doctors of the Western Church, S. Augustine is the Angel, S. Ambrose the Lion, S. Jerome the Ox, and S. Gregory the Eagle. These are found in almost every possible situation: especially in brasses. When placed in square, they run thus:—

S. JOHN.

S. MATTHEW.

S. MARK.

S. LUKE.

when placed in *saltire*, thus:—

S. JOHN.

S. MATTHEW.

S. LUKE.

S. MARK.

The reason of these symbols is thus explained :

Formam viri dant Matthæo  
Quia scripsit sic de Deo  
Sicut descendit ab eo,  
    Quem plasmavit, homine.  
Marcus leo per desertum  
Clamans, rugit in apertum :  
Iter DEO fiat certum,  
    Mundum cor a crimine.

Lucas bos est in figurâ,  
Ut præmonstrat in Scripturâ  
Hostiarum tangens jura  
    Legis sub velamine.

Sed Johannes alâ binâ  
 Charitatis, aquilinâ  
 Formâ, fertur in divina  
 Puriori lumine.

Quatuor describunt isti  
 Quadriformes actus CHRISTI ;  
 Et figurant ut audisti  
 Suâ quæque formulâ :  
 Natus Homo declaratur,  
 Vitulus sacrificatur,  
 Leo mortem depredatur,  
 Sed ascendit Aquila.

Thus, also, Hildebert :—

Matthæum signat vir : bos Lucam : leo Marcum ;  
 Ales discipulum qui sine sorde fuit.  
 Matthæo species humana datur : quia scripto  
 Indicat et titulo quid DEUS egit HOMO.  
 Os vituli Lucam declarat, qui specialem  
 Materiem scripsit de Cruce, CHRISTE, Tuâ.  
 Effigiat Marcum leo : cujus litera clamat  
 Quantâ surrexit vi, Tua, CHRISTE, caro.  
 Discipulum signat species aquilina pudicum,  
 Vox cujus nubes transit ad astra volans. . . .  
 CHRISTUS HOMO, CHRISTUS VITULUS, CHRISTUS LEO,  
 CHRISTUS  
 Est Avis : in CHRISTO cuncta notare potes.  
 Est Homo dum vivit ; Bos dum moritur ; Leo vero  
 Quando resurgit : Avis quando superna petit.  
 Fons distillat :—adhuc verborum consule venas :  
 Quatuor hæc justus quilibet esse potest.  
 Mente vigens fit vir : mactans carnalia fit bos :  
 Dura domans leo fit : summa sequens fit avis.

These symbols continued till a very late period : only after the Reformation they are generally found represented in addition to the human figures of the Evangelists. So it is in Claude's "Catholic" Doctrine of the Eucharist, (1684,) in Maittaire's Greek Testament, (1712,) and in the brass of Archbishop Harsnet, (1631,) the symbols themselves are entirely omitted.

VI. 2. *Confessional*. More perplexity and difficulty attend this subject than any other in Ecclesiology. One or two general observations may be made upon it :—

1. Whatever slit, recess, hole, or opening of any kind, occurs in ancient churches, is almost sure to be traditionally known as a Confessional.
2. The modern watch-box was perfectly unknown till late times.
3. The *usual* way of confessing appears to have been that which is so constantly met with in illuminations ;—simply kneeling before the Priest, who sat in a chair.

Some persons have denied that there are such things as ancient confessionals at all ; but, it seems to us, without sufficient reason. We believe that there are instances now existing ; and proceed to give some.

In S. Mary Magdalene, Reigate, a church with aisles to the choir, at the back of the easternmost stall on the south side, (that is, in all probability, the stall of the *hebdomadarius*,) is an oak pue of about the date of 1500. This pue had a sliding panel which opens into the stall, just at the height that the lips of a kneeling person would require. At S. —, Sundridge, Kent, in the same position are two small trefoiled lights, pierced through the *postica* of the stall. A similar arrangement is seen in a pue now on the south side of the nave in S. —, Mundham, Norfolk; but said to have come originally from the chancel.

At S. Mary, Whitchurch, Warwickshire, in a panel separating two pues, which is thought to have formed part of a screen, there are three narrow openings close together, which are covered by a sliding shutter.

At S. Peter, Raunds, Northamptonshire, in one of the panels separating the south chancel-aisle from the chancel, there are two trefoiled openings close together.

At S. Andrew, Aylestone, Leicestershire, in one of the panels of the rood-screen, there is a single trefoiled opening. There are several at S. Martin, Brasted, Kent; which however are probably only ornamental.

In Cambridge S. Michael is an opening, traditionally known as a confessional, which opens from the chantry behind the sedilia. During the repairs at S. Andrew, Chesterton, Cambridgeshire, a small square opening was discovered between the sacristy and the chancel; the inner side of which was filled with a stone pierced with a quatrefoil, and had on its surface a kind of socket, as if it had occasionally been stopped by a board placed over it. A more curious instance still is the following, at S. Nicolas, West Tanfield, Yorkshire. At the east end of the south wall of the nave there is a projection like a broad buttress, in which there is a low window of two plain loops separated by a monial. This opens into a small chamber with a segmental arched vault formed in the thickness of the wall. Besides this there is, in the north-west corner of the chancel, another small chamber, which is entered by a narrow arch from the north chapel. It is lighted by three trefoiled apertures on the east side, and two on the south. There is a hagioscope (now blocked up,) opening into this chamber from the nave, and it has a lean-to roof against the north wall of the chancel. It is traditionally known as the Confessional.

There is also a structure of wainscot, in S.

Peter, Tawstock, Devon, very much resembling that in S. Mary Magdalene, Reigate.

VI. 3. *Hagioscope*. By this term, which was introduced by our Society, and has replaced the names *squint* and *loricula*, which were previously employed, are meant those apertures which occur in different parts of the church, usually in one or both sides of the chancel-arch, to enable the worshippers to obtain a view of the Elevation of the Host. In early Romanesque churches, their place was often supplied by a smaller opening on each side of the great chancel arch. At S. Peter, Rodmell, Sussex, is a very curious one, supported by a voluted transitional shaft. Sometimes, as at Cambridge S. Giles, a Third-Pointed hagioscope is inserted in a much earlier wall. These apertures would seem sometimes to have been glazed; as at the Mayor's chapel, Bristol: at All Saints, Tilbrook, Beds, and S. Lawrence, Castle Rising, Norfolk, are examples of chantry piscinæ serving for hagioscopes: at Guildford S. Mary a benatura answered the same purpose: at S. —, East Farleigh, Kent, a sedile. In S. — Bridgewater, there are three hagioscopes in the same line through three successive walls. Very remarkable examples occur in S. Andrew, Wingfield, Suffolk.

VI. 4. *Lychnoscope*. This has been a *vexata quæstio* with ecclesiologists for several years. It is well known that by lychnoscopes are meant those low side windows which frequently occur in the north-west or south-west parts of chancels, more especially in First-Pointed work. Sometimes they are very small slits; sometimes prolongations of longer windows; sometimes, in windows of two lights, one light is prolonged, the other not.

From the comparison of a large number of examples, we gain these points :

1. Lychnoscopes were used in every style of Christian art, from early Romanesque to Third-Pointed; but are most frequent in First-Pointed.

2. They occur in almost every possible situation, but are most usual at the south-west angle of the chancel.

3. They can never incontestably be proved to have been glazed: often it can satisfactorily be shown that they were not glazed.

4. They are never too high from the ground to allow of the shortest person looking in from the outside.

5. They do not invariably point the same way.

6. There is generally an internal, and seldom an external, splay.

7. They are usually, where large, transomed.

8. There is seldom any tradition as to their use: where there is, it represents them as confessionals.

9. The lower part is almost universally blocked.

Five theories have been proposed on the subject:

The First Theory,—which is the oldest,—asserts lychnosopes to be exterior confessionals.

The Second, which is Dr. Rock's, makes them openings for lepers to assist at mass.

The Third, which was that put forward by ourselves in the Third Edition of our *Few Hints on Ecclesiastical Antiquities*, that they were used for watching the Pasch-light.

The Fourth, which is supported by Mr. Paley, in his *Manual of Gothic Architecture*, that they were offertory windows.

The Fifth, which was put forth by a writer in the *Ecclesiologist*, (vol. v. 187,) represents them as symbolical of the Wound in the SAVIOUR'S Side.

We have now to state why we believe, though without wishing to state it positively, that lychnosopes were contrivances for hearing at certain times what has been called "the confession of all comers." In the first place, the obscure tradition which calls them so, when they are called anything

at all, if not to be blindly followed, is assuredly not altogether to be condemned; and ought to induce every ecclesiologist to examine the subject in this point of view, before he tries it by any other theory. In the second, this theory is the only one which satisfies and explains every existing example, a thing which in itself is almost sufficient to prove it true. An aperture was all that was required, which aperture, when not used, must of necessity have been closed against the possibility of entrance by animals or men. Now, whether this was done by a shutter, or a hasping window, or merely by grating, did not matter. And just as in foreign churches we meet with two or more confessionals, so it is very natural that there should have been two or more in our own, if there were two or more ecclesiastics to attend to them. And it was to be expected that in some cases the chantry priest should be desirous of having his own confessional, which, of course, would be situated in his own part of the church. Thus the arrangement of S. Peter, Ropsley, for instance, may be easily explained. The priest had his confessional on the north side of the chancel; the chantry priest of the south chapel had his on the south side of that chapel; and the chantry priest of the south aisle had his

on the south side of that aisle. We are thus also able to explain the immense splay in the interior, which generally occurs, and the seat and book-rest at S. Thomas of Canterbury, Elsfeld, on the inside, and the covered cell on the outside of SS. Mary and Margaret, Sprowston, to shelter the penitent from the weather.

But, after all, it may be said, this is only conjecture; and though it may be equally probable with any other hypothesis, it cannot be considered certain. We now, therefore, will advance a step further. It is clear that in many churches there are exterior apertures which might conveniently have been used as confessionals, but could not conveniently have been used as anything else: that the whole or the lower part of these was almost invariably blocked at a remote date, a point which has not received the notice it deserves: and that tradition frequently calls these confessionals.

We proceed to observe, that it is certain that *there were exterior confessionals to some churches, and that they were blocked by Royal order, and at a remote date.* The proof of this,—and the application of the fact itself,—that is, the honour of having to all appearance established the *use* of lychnoscopes, belongs to an honorary member of

our own, Mr. E. J. Carlos, in a communication addressed by him to the *Gentleman's Magazine* for October, 1846. The passage quoted by him is contained in a letter of Bedyll to Cromwell, and is as follows :—" We think it best that the place where these Friars have been wont to hear outward confession of all comers at certain times of the year be walled up, and that use to be foredone for ever." This recommendation applies only to monasteries, but as the same writer observes, " If an irregular practice of this kind existed in parochial churches, and there were places requiring to be walled up, it would be in the province of the ordinary to direct it to be done. It was not within the line of Bedyll's duty to notice such places, though the notoriety given to the practice by the visitation of the monasteries would necessarily produce a similar order from the ordinary to close them where found in parish churches."

It is hardly possible to imagine a difficulty and a solution fitting in more beautifully. For we can not only ask, If lychnoscopes were not confessional windows, what was their use?—but, If confessional windows were not lychnoscopes, what has become of them? The fact that blocked lychnoscopes do exist, proves that blocked confessionals would exist also. But they do not

exist, unless they are lychnoscopes. This very fact of blocking ought to have excited more attention. Why should lychnoscopes have been so carefully blocked? And the very manner in which it was often done, as at All Saints, Hartley, Kent, is just the way in which such an order would be obeyed: the thing was done anyhow, so it was done effectually. And the great *crux* of ecclesiologists, the buttress-lychnoscope at S. Mary, Othery, is easily thus explained. The casual passer-by could scarcely have known that a confessional existed in that church, unless this provision had been made; and it was just these casual passers-by,—not the parishioners,—for whom the provision was intended. For the object of the lychnoscope cannot be considered in any other light than as an abuse: a person came and confessed to a priest whom he had never seen before, and perhaps would never see again—and then went on his way.

The symbolical explanation is based principally on the fact that it has been for some time known that there generally is (to quote a common expression) “something very odd” about the western windows of aisles,—more especially of the north aisles,—in churches of date anterior to the Third-Pointed style. They are almost sure to differ from every

other window in the church. That at the east end (though often over an altar) will frequently be the same with those on the north side of the north aisle : hardly ever so that at the west end. We may further observe, that in the earlier styles, west windows to the north aisle do not very often occur : we will mention a few instances where they do, as proofs of the fact we are stating.

In All Saints, Tinwell, Rutland, a First-Pointed building with insertions, the west window of the north aisle is a contiguous triplet, of unequal lights, under one arch ; the peculiarity here is, that in the apex of each lancet is a small portion of toothed work. In SS. Andrew and Mary, Fletching, Sussex, a First-Pointed church, the north aisle has at its west end a lancet, surmounted by a square-headed window of three ogee trefoiled lights. In S. James, Halse, Somersetshire, the window in the same position is early Middle-Pointed, and consists of two trefoiled lights, with a sexfoiled circle in the lead. The greater part of the church has been rebuilt in Third-Pointed : and we may here remark that, in such cases, the west wall of the north aisle appears often to have been religiously preserved. At S. Peter, Selsey, Sussex, the lancets which remain in the chancel are not more splayed than is usually the case ; the

splay at the west end of the north aisle is so enormous and uncalled for, as to give its lancets a totally different expression. At S. Stephen, Carlbby, Lincolnshire, two curious lancets are found in the same position. So they are at S. —, Chidham, Sussex, and are here very remarkable and, we may add, very ugly,—that to the south being taller than that to the north. If we proceed to Middle-Pointed the case is the same. At York S. Sampson, (where are great insertions or additions of a Late-Pointed character,) the west window of the north aisle, of three-lights with simply intersecting monials, is quite different from every other remain of Middle-Pointed work in the same church. The same remark is applicable to S. Saviour's in the same city, and to SS. Peter and Paul, Swaffham, Norfolk. At S. Mary, Cheltenham, where the greatest part of the windows are in the most flowing style of Middle-Pointed art, that in the position of which we write, is severely geometrical. In S. Peter, Stanion, Northamptonshire, this window, differing from all the rest, has a most curious complication of three trefoiled spherical triangles for its tracery. The case is much the same in S. Mary, Stoke by Nayland, Suffolk, a church almost rebuilt in Third-Pointed. In S. Mary Magdalene, Reigate, the west window

of the north aisle consists of two lights, with a spherical triangle in the lead; the other windows of that style have been so much mutilated, that it is difficult to say what they were, though easy enough, from their general contour, to decide that they differed from that. A very extraordinary window, with spherically triangular tracery, occurs in the same position at SS. Peter and Paul, Nutfield, Surrey. Sometimes this window is remarkable for its extreme plainness,—as at S. Wilfrid, West Hallam, Derbyshire, where a single trefoiled lancet occupies this position, the rest being more elaborate. Sometimes it is remarkable for absolute rudeness, as in S. Matthew, Morley, in the same county, where there are two. The enormous splay occurs again in S. Mary, Salehurst, Sussex, where there is also a great deal of Middle-Pointed work. S. Mary, Almeley, Hereford, a fine Middle-Pointed church, is also a remarkable instance of the truth of our remarks.

But it is useless to multiply examples of a thing which our readers, if they run over in their minds the churches with which they are best acquainted, will find to be nearly universal. We will only add, that there appears to be, in First-Pointed work, a tendency to trefoil such lancets,—and in

Middle-Pointed, to cast their tracery in the form of a spherical triangle.

We may further observe, that where rose windows occur in ordinary churches, it was usually here. A most curious instance was to be found in S. Nicolas, Guildford (the church has been, unfortunately, rebuilt): so in S. Mary, Swinestead, Lincolnshire, a small trefoil appears in this position. And connected with this is another circumstance, which appears never to have been noticed. In those small First-Pointed churches which abound, often hardly with any insertions, in Sussex, and especially in the south-west portion of that county, a diligent ecclesiologist may have noticed, as in S. —, Singleton, that a rude hole has been punched, without any apparent necessity, at the west end of the north aisle. Now this is generally passed by, and called a modernism; whereas a little consideration might show that light is very seldom wanted in this place, and were it wanted, could not be had by those means. The arrangement is ancient.

If now we keep in mind one fundamental idea of the ground lines of a church, it has been imagined that we shall arrive at an explanation of this difficulty. The position of our Blessed SAVIOUR'S Body on the Cross, is, as every one knows, symbolized in

the ground-plan of our churches :—the inclination of His Head by the inclined chancel ; His extended Arms by the transepts ; His Body itself by the nave. Hence it follows, that the position of the western windows of the aisles would represent that of His Feet. We might therefore not unreasonably imagine that some reference to the Wounds of the Feet would be found here, and, as connected with them, to the Three Nails. And at S. —, Chaddesden, Derbyshire, the Nails are so clearly marked, that it is wonderful how tracery can be made to represent them so well. It is well known that Catholick Tradition has usually numbered three Nails,—but sometimes four are found. Now, if any one will look at the west front of Lincoln cathedral, the Wounds will be found most clearly and decidedly impressed on the façade. Hence it is proposed to argue that the Wound in our LORD'S Side was set forth by the lychnoscope. We leave the point for the consideration of our readers.

*VI. 9. Chest for Alms.* This occurs sometimes of ante-Reformation date : but generally is of the time of King James I., having been ordered by the Canons of 1603. In S. —, Drayton, Berks, is an ante-Reformation poor box, supported on a shaft ; at S. Catherine, Irchester,

S. —, Mears-Ashby, and S. Mary, Higham Ferrars, Northamptonshire, it rises from the capping of the open seats. In the collection of our Society is a drawing of a very remarkable early alms box, supported against the wall out of which it bulges by well carved branch-work ; the church where it occurs is unfortunately not noted. At S. —, Bramford, Suffolk, is one of the date 1591, and this inscription ;

Remember the poor : the Scripture doth record,  
What to them is given is lent unto the LORD.

We have given working drawings for these chests in the *Instrumenta Ecclesiastica*.

VI. 10. *Commandments*. The position of these is ordered by the Canon to be at the east end of the church : by which, as we have elsewhere shown, is meant the east end of the nave. We have also given our reasons for believing that this Canon is not to be considered binding now. Anyhow, it was simply intended that they should be hung upon pieces of paper or in frames,—as Archbishop Grindall orders. And indeed Editions of them were printed for that purpose ; and examples of these sometimes occur. To make the Commandments part of the decoration of a church, to enshrine them in niches, &c., is quite mistaken.

In old specimens they will very seldom be found over the altar, but over the chancel-arch; or on the rood-beam, as at All Saints, Stuston, Suffolk, with the date 1634.

VI. 11. *Church Plate.* The manufacture of this has been revived with such complete success by our Society, that it is needless to refer to ancient specimens. We will rather quote what we have already said on the subject in the *Instrumenta*.

A few years ago the ancient forms of church plate were nearly forgotten. Our Society first called attention to the beauty and appropriateness of the old patterns; and having recovered these by the aid of the illuminations in manuscripts, and by the examination of the few ancient examples that remained in England, proceeded to get them executed. After many trials and great difficulties, arising from the want of tools, the inexpertness of workmen, and the entire novelty of the kind of work, the manufacture has been brought to considerable perfection, and the undertaking has received the greatest encouragement. Hitherto no designs have been published, because it was known that goldsmiths could not execute them. It has now been proved, in more than one case, that the trade cannot manufacture anything like the Society's

plate; and what is more to the purpose for hindering any other fruitless attempts, ordinary workmen, who have the whole matter to learn, cannot produce their unsuccessful imitations at nearly so reasonable a cost. There are other reasons also why the Society should wish to maintain a control of the manufacture. Anything like correctness of taste is lost when every person has his own suggestion to make as to design and ornament. It has been found absolutely essential to maintain a strict rule with respect to applications. The Society could not, of course, make itself responsible for an incorrect work. The designs in the *Instrumenta* were published, because it is hoped that no one, after the foregoing remarks, will attempt to have them worked by his own silversmith, particularly when, by application to the Society, he can ensure excellent skill and a very moderate price. It need scarcely be said that no pecuniary profit accrues to the Society from the arrangements they have made with their artists and tradesmen.

The proper form of a chalice will be seen in the two examples given in the plate. Every part is wrought, casting not being allowable. The knop is generally pierced. This, and every other part, may be, and have been, elaborately jewelled, and decorated with enamels. The bowl is circular;

yet a chalice with a hexagonal bowl is preserved in Mainz Cathedral. The foot is nearly hexagonal; though round and octagonal feet have been known. The general type being preserved, an infinite number of patterns of ornament may be employed. One chalice given in the plate shows the legend engraved on the ancient example preserved at Trinity College, Oxford.\* Of course the inscriptions may vary. Chalices are made also of several sizes.

Patens must present no great inequality on their upper surfaces, which accordingly can admit only engraving and enamelling for ornament. The section given will explain our meaning. A paten is made to fit the top of the bowl of its chalice; whence it has been sometimes called 'a cover.' Legends and jewellery are admissible in the outer rim. The hexagonal form prevails also in the ornamenting of the paten. If the whole upper surface cannot be gilt, it is usual to gild the middle, as also the inner part of the bowl of the chalice.

The reason for the hexagonal base we have already explained, and have shown that the num-

\* Calicem salutaris accipiam et nomen DOMINI invocabo.

ber *six* is symbolical of the Passion. As to altar candlesticks.

Of these numerous examples remain. They may be made of latten, or of course, of more costly metal ; they admit also of costly enamelling and decoration. It is a mistake to use very high candlesticks. In these, as in chalices, a knop is not to be dispensed with. They must also have a spreading bowl, and a pricket, or spike. The candles, which must also be moderately short, are made to taper, and to drop into the pricket. They may be burnt nearly as low as the tops of the prickets ; the ends ought to be returned to the wax-chandler, who makes a fair allowance for them, as he uses the wax again. Mr. Potter, of South Molton Street, who manufactures the candlestick for the Society, also keeps a stock of good altar candles. The altar candlesticks ought not to stand on the table of the altar, but on a super-altar, or raised step ; which is often, indeed, a ledge in the east wall.

VI. 12. *Church Chest.* These are sometimes First-Pointed, as at S. —, Clymping, Sussex ; S. —, Graveney, Kent. A very fine example of Middle-Pointed work is to be seen at Derby S. Peter ; S. —, Faversham, Kent. Sometimes the chest was made of cedar, and painted or sten-

cilled : as in S. Andrew, Fersfield, Norfolk ; S. Mary, Burgate, Suffolk ; S. Mary, Swaffham Bulbeck, Cambridgeshire ; S. Peter, Empingham, Rutland. A very curious double one, of massy oak, is built into the wall of the chapel of S. —, South Lynn ; the lid alone requires a strong man to lift it. At S. —, Isle of Harty, the chest is sculptured with a tournament. Often the iron scroll-work is very rich. We have given, in the *Instrumenta*, working drawings of a plain chest from S. —, Willingham, Cambridgeshire ; and a very rich, though late one, from Cambridge S. Mary the Greater. There is a good example which belonged to Robertsbridge abbey, in the modern church of Holy Trinity, Forest Row, East Grinstead.

VI. 13. *Faldstool*, or, more properly, Litany stool. The place where the Litany is said. These in ancient parochial churches, seldom existed. There is a good example among the carved work of S. Ives, Cornwall ; also in the stained glass of S. Mary, Great Malvern, Worcestershire. We have given examples in the *Instrumenta*.

VI. 15. *Oratory*. A small chapel, without an altar, for the purposes of private devotion. These are very rare : a groined example exists at S. Mary, Maxey, Northampton.

VI. 18. *Royal Arms*. For these there is no

authority whatever. It is desirable to find early examples, that the origin of the practice may be discovered.

VI. 26. *Embroidered work.* On this subject we have dwelt at great length in the *Ecclesiologist*, iv. 97 ; to which paper we refer our readers. Here we shall only say, how valuable ancient examples are ; the difficulty of reviving this art being inconceivable to those who have not had occasion to study it.

VI. 27. *Images of Saints.* A volume would be too short to embrace this subject : we shall here give the symbolical representation of a few only of the most frequently occurring Saints.

As a general rule, Saints are known by the nimbus, or circular glory which surrounds the head. But this nimbus is not properly a symbol of sanctity, but of power : for it is given to princes occasionally : and Judas Iscariot has it.

The Three Divine Persons only have a cruciferous nimbus.

The same Persons, and occasionally our Lady, have the *aureole*, i. e., a glory in the shape of a Vesica Piscis, which surrounds them.

S. Agatha V. 1. A pan of coals at her side.

2. Carrying her breasts in a dish.

S. Agnes V. Carrying a lamb.

- S. Ambrose B. D. Beehive, book, and scourge.
- S. Anne. Teaching our Lady to read ; her finger sometimes pointing to the words, *Radix Jesse floruit*.
- S. Anselm Abp. Our Lady and the Divine Child appearing to him.
- S. Antony, Eremit. Fire and the devil ; sometimes also swine : but that symbol also belongs to
- S. Antony of Padua C., who also bears a T cross, who is sometimes represented as preaching to fish.
- S. Apollonia V. M. (Patroness against tooth-ache) holding a tooth.
- S. Apollinaris of Ravenna B. Standing on flames.
- S. Augustine B. D. 1. Eagle.  
2. Holding in his hand a burning heart, pierced by one or two arrows.
- S. Barbara. Holding a tower.
- S. Barnabas A. Holding stones :—to be distinguished from S. Stephen, by being vested as a bishop.
- S. Bede C. Benedictine with book.
- S. Benedict C. Benedictine with 1. Glass, sometimes broken.  
2. Raven, with bread.
- It would appear that, in some Benedictine churches, S. Benedict is represented as a bishop.
- S. Bernard C. Abbat, with beehive and dog.
- S. Bernardin of Sienna C. Sun, with *ihc.* in his hand.
- S. Bibiana, V. M. Dagger and palm.
- S. Blaise B. M. (Patron of woolcombers) Taper and woolcomb.
- S. Bridget of Scotland V. Flame resting on her head.
- S. Brice B. Carrying hot coals in a cloth.

- S. Bruno A. Carthusian; star on breast; crucifix in hand; sphere under foot.  
S. Cecilia V. With musical instrument in her hand.  
S. Calixtus B. M. A spring rising near him.  
S. Catherine of Alexandria V. M. Crown, broken wheel, sword.  
S. Catherine of Sienna V. The Five Wounds.  
S. Chamael Angel. Staff and cup.  
S. Christopher. Giant, carrying our LORD across a river: monk and female figure with lantern on the other side. This was a Saint of good omen, and often painted near the door with these lines:

“ Christophori Sancti speciem quicumque tuetur,  
Illo nempe die, nullo languore gravetur.”

- S. Clara V. Abbess, with lily and monstrance.  
S. Clement of Rome B. An anchor.  
S. Columban B. Bear; sun above his head.  
S. Corbinian B. Bear carrying his bundle.  
SS. Cosmas and Damian. With surgical instruments.  
S. Crispin. (Patron of shoemakers.) A hide with stripes cut from it. The battle of Agincourt having been fought on S. Crispin's day, the effigy of this Saint may be looked for in churches in the time of Henry the Fifth.  
S. Cuthbert B. Swans by his side; pillars of light over him.  
S. Cyprian B. M. With sword.  
S. Cyriacus Deacon. Trampling on the devil.  
S. David B. On a hill; a dove sitting on his shoulder.  
S. Dionysius B. Carrying his head in his hand.

- S. Dominic. A dog with a burning firebrand in his mouth, and a sparrow by his side.
- S. Dunstan B. Surrounded by troops of angels.
- S. Edmund King and Martyr. Crowned, tied to a tree, and pierced with arrows.
- S. Dorothea V. M. Carrying a basket of roses; a sword on the ground by her side.
- S. Edward King and Confessor. Leading a sick person.
- S. Edward King and Martyr. Dagger and bowl.
- S. Emerentiana V. M. Stones in her lap. This saint may be looked for when S. Agnes occurs.
- S. Eulalia V. M. Cross, hook, and dove.
- S. Eustace. Blowing a bugle.
- S. Fabian B. M. Sword and dove.
- S. Francis. Treading on a globe; the Five Wounds.
- S. Gabriel Archangel. Holding a lily.
- S. Genovefa V. Carrying a candle; the devil at her feet with a pair of bellows.
- S. George M. Mounted on a horse, and slaying a dragon.
- S. Gertrude V. Surrounded by mice.
- S. Gregory the Great. Book in hand; dove on shoulder.
- S. Haniel, Angel. Carrying a Crown of Thorns and a reed.
- S. Helen Empress. Cross and nails.
- S. Hubert M. often confounded with S. Eustace. A stag appearing to him, with a cross between his horns.
- S. Januarius B. Bound to a tree, and surrounded with wild beasts; a heated oven behind.

- S. Jerome C. D. Old man with a long beard and Cardinal's hat ; a lion by him.
- S. John Baptist. Girt with the skins of beasts ; carrying a lamb, and sometimes a cross.
- S. John the Almoner B. A bag in his hand.
- S. Jophiel Angel. A flaming sword in his hand.
- S. Joseph. Carrying a lily, and sometimes the Infant SAVIOUR.
- S. Lambert B. A lance in his hand.
- S. Lawrence Deacon and Martyr. A gridiron in his hand.
- S. Leonard B. With two chains in his hand.
- S. Lucy V. M. Sword in hand ; two eyes on a dish.
- S. Martina V. M. An iron comb by her side ; she stands near a temple.
- S. Maurice. A banner with seven stars ; he is often represented as a Moor.
- S. Michael Archangel. In complete armour.
- S. Nicholas B. Three naked children in a tub, in the middle of which rests his pastoral staff.
- S. Oswald King and Martyr. A raven with a ring in its mouth by his side.
- S. Pancras M. A palm in his hand ; a Saracen under his feet.
- S. Patrick B. His feet surrounded by snakes.
- S. Perpetua M. An ox standing by her side.
- S. Raphael Archangel. With a pilgrim's scrip and a fish.
- S. Remigius B. A dove with a flask of oil.
- S. Richard, King. A pilgrim with two sons.
- S. Richard, Bishop of Chichester. A chalice in his hands or at his feet.

- S. Roque B. Angel and dog with a loaf in his mouth by his side ; he holds a pilgrim's staff.  
S. Sebastian M. As S. Edmund, only naked.  
S. Sylvester B. Oxen lying by his side.  
S. Stephen, Deacon and Martyr. Holding a stone in his hand, or with his lap full of stones.  
S. Thecla V. M. Wild beasts kneeling around her.  
S. Thomas Aquinas B. A chalice in his hand, a dove at his ear.  
S. Thomas of Canterbury B. M. A sword sticking in his head.  
S. Uriel Archangel. A roll or book in his hand.  
S. Ursula V. Surrounded by virgins less in size than herself ; a ship in the distance.  
S. Veronica V. Holding a handkerchief on which is painted our LORD's Head.

## THE TWELVE APOSTLES.

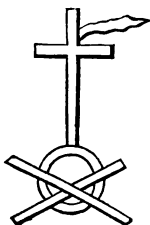
- S. Peter. Two Keys in his hand.  
S. Andrew. Leaning on the Cross called from him.  
S. Bartholomew. A flaying knife.  
S. James the Greater. As a pilgrim.  
S. James the Less. Leaning on a fuller's pole.  
S. John. Holding a dragon in a chalice.  
S. Matthew. Leaning on a lance.  
S. Matthias. A hatchet.  
S. Philip. A cross.  
S. Simon. A sword.  
S. Judas. A club.  
S. Thomas. A square rule.  
S. Paul. A sword.

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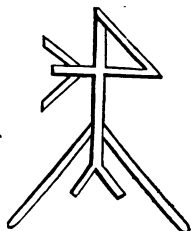
Judas Iscariot. Red hair ; a purse in his hand.

VI. 29. *Merchants' Marks.* As merchants were not permitted to use heraldic bearings, they invented certain devices, which served the same purpose, and which appear constantly on their brasses.

Examples are these :—



From Hull Holy Trinity.



From York S. Crux.

Some reference to a Cross, shrouds, and a flag, will be perceptible in most.

Pierre Plowman mentions them :—

Wide windows ywrought, ywritten full thick  
Shining with shapen shields to shewen about  
With *marks of merchants* ymeddled between.

We have written on this subject at p. 51 of our *Illustrations of Monumental Brasses.*

VI. 31. *Well connected with church.* This used to exist in most churches; the water being used for Holy Baptism, &c., and sometimes believed to work medicinal or miraculous cures.

Examples :—S. Madon's Chapel, Cornwall ; and a well,—which we will not name,—in the Midland counties, where the Epistle and Gospel have been, on Rogation Monday, read with considerable pomp from time immemorial.

#### VI. 35. *Monuments.*

Of these the earliest kind is the *coped coffin*, or *dos d'ane*. This, at first, did not rise perceptibly from the ground ; and indeed was sometimes perfectly flat. By degrees, they were marked with the Cross, and other symbols :—and a few words on floor crosses, whether on coped coffins, or the flat slabs of a later date, which have much in common with them, may not be out of place here. —Our attention will be directed to three points : the head, the stem, the base.

The head may be,—*a. hollow*, as in an example at Bristol S. Peter, (*Instrumenta Ecclesiastica*, pl. iii.) another at S. Helen, Willoughby, Lincolnshire ; another in Tintern Abbey, where the hollow part is filled with *ih̄c*. Sometimes the head of the hollow Cross is octagonal ; as at S. Mary and All Saints, Swarby, Lincolnshire.

*β. Clustered*, that is, an agglomeration of circles, as in an example at SS. Peter and Paul, Dorchester, Oxon, (*Instrumenta*, pl. iii.) and so at S. Michael, South Malling, Sussex.

γ. *Floriated*, of which the forms are almost endless: there are good examples in Wells Cathedral; in S. Botolph, Northfleet, Kent; and a very plain and beautiful one in Llandaff Cathedral. The fleur-de-lys is generally used; but other terminations to the arms of the cross occur. Sometimes the southern limb is double-crossed, as in an example at Wells Cathedral; sometimes the grand cross is crossed by a saltier, as at Yarmouth S. Nicolas; sometimes it is surrounded with a circle, as in an example at Tinterne.

The *stem* is frequently plain; but sometimes is ornamented with a kind of ribandlike knot, as at Holy Trinity, Hildersham, Cambridgeshire; or floriated all over the stone, as in S. Guthlac, Market Deeping, Lincolnshire, and Cambridge S. Clement, and S. —, Hedon, Yorkshire.

The base may rest,—*a.* on steps,—of which there are generally three; but sometimes more, as in an example at SS. Peter and Paul, Dorchester, Oxon, where there are four, and S. —, Claxey, where there are six.

β. A Holy Lamb.—This especially occurs in Derbyshire.

γ. An incline, instead of steps,—as at S. Peter, Threckingham, Lincolnshire.

δ. A trefoil, as in the north transept of Rochester Cathedral.

ε. The lower end is sometimes floriated like the upper end; as in an example at S. Andrew, Chesterton, Cambridgeshire.

On a knight's tomb the sword is sometimes found in addition to the cross; as in S. —, Dearham, S. Kentigern, Irthington, S. John, Corney, S. Bridget, Bassenthwaite; all in Cumberland; S. Penwick, and S. John, Staveley, Derbyshire: and the Abbey-church of S. John, Chester. At Kilchrenan, Argyleshire, is a sword with two animals sitting on the hilt. An ecclesiastic's tomb is marked by the chalice, and sometimes a hand in benediction over it; as at S. Peter, Chellaston, Derbyshire. Other professions are sometimes commemorated;—thus we have a bugle by the cross, at S. Helen, Darley, Derbyshire; and a pair of shears and book, in S. —, Dearham. An example in Argyleshire has a ship, a dragon, a sword, a book, and several little beasts. At Holy Trinity, Poynings, Sussex, shields are, as it were, let into the cross; at S. Kentigern, Aspatria, a shield and spurs are attached to it.

Gradually the raised tomb,—improperly called the Altar Tomb, but which ought to be called the High Tomb,—was introduced. These are at

first comparatively low, very narrow, without any panelling or canopy, and rather tapering towards the feet, as retaining the coffin form. These were sometimes placed under segmental arches in the wall. About 1230, or 1240, the head of the effigy is sometimes guarded by seated angels, sometimes enshrined on a pedimental canopy, which gradually grows richer and richer.

Priests, when thus portrayed, usually trample the young lion under their feet, like good soldiers of JESUS CHRIST.—The drapery, posture, and calmness of female effigies of this century is usually perfect. Two most lovely examples are to be found in S. Cyriacus and Julietta, Tickenham, Somersetshire; and S. Margaret, Ifield, Sussex. Knights have their legs usually crossed; and this is believed—for there is no positive evidence on the subject—to signify that they had taken the vow for the Crusade. Some of these effigies have the hand sheathing the sword, some have not; and it is further conjectured that the former represent knights who had actually fulfilled their vow; the latter those who had commuted it, or were prevented by death from completing it.—Examples of these occur at S. Peter, Threckingham, All Saints, Maltby-le-Marsh, S. Andrew, Ripplingale, S. Andrew, Halton Hole-

gate,—all in Lincolnshire ; S. Peter, Wymondham, Leicestershire ; S. Peter, Stockerston (A.D. 1269) ; S. Mary, Peckleton ; Holy Trinity, Orton-Longueville, Hunts ; SS. Peter and Paul, Pertenhall, Beds. There are very good examples in S. Thomas, Winchelsea, Sussex. The hands are usually folded in prayer ;—sometimes, as we said, sheath the sword ;—and sometimes the husband takes the right hand of his wife in his own.

About A.D. 1270, the high tomb became more gorgeous ; the sides were niched,—the tomb itself heightened and extended : and in the fourteenth century the canopy came into use. The two most beautiful examples in England are perhaps the Percy shrine in Beverley Minster, and the monument of Admiral Gervase in S. Thomas, Winchelsea. Towards the middle of the fifteenth century, effigies in some degree went out of fashion again ; and late Third-Pointed tombs are frequently very plain. The high tomb retained much of its character to a comparatively late period ; as that of Lord Delawarr, in S. Mary, Broadwater,—an example in S. Peter, Hamsay, Sussex ; and one as late as 1630, in S. Peter, Preston.

Alabaster slabs, incised after the manner of brasses, were not uncommon in the fifteenth and beginning of the sixteenth centuries : of which

perhaps the finest example is that of an Abbat of Selby, by the high altar of that church. These are often very poor; and chalk is frequently used as a substitute for alabaster; as in S. Giles, Tadlow, Cambridgeshire.

After the Reformation, mural slabs were introduced, which (except in the case of legendal brasses) were unknown before. The high tomb kept its general form, though of course with Debased details; generally, however, it was placed against a wall. The attitude of devotion was given up; and a very common position was the head reclining on the hand, satirically described by Ford, "as if they died o' th' toothache." Gradually the entablature and arch are broken away in the middle, which was the fashion of Charles II.'s time; and then the whole superstructure was swept away, and the age of medallions came in; till, finally, the plain "classical" mural tablet seemed, till the Revival, in danger of swallowing up every other kind.

One kind of monument has hardly received the attention it deserved. It is where the effigy is ~~w~~extremely small,—perhaps not more than a foot or eighteen inches long; yet the effigy represents an adult. A knight is so commemorated at S. Giles, Horsted Keynes, Sussex; in the ruin of

Hales Owen Abbey; and there are other examples at S. Andrew, Curry Rivell, Somersetshire; S. Mary, Tenbury, Worcestershire; S. Peter, Elford, Staffordshire; SS. Peter and Paul, Mapowder, Dorsetshire; and S.—, Marlton, Devon.

Ancient monuments in the open air are extremely uncommon. There is no doubt that stone or wooden crosses, such as have been revived by the Ecclesiological late Cambridge Camden Society, were extensively used; but they are very rare. Examples remain at SS. Peter and Paul, Handborough, Oxon; S. Mary, Selling, Kent; S. Nicolas, Kenilworth, Warwickshire; All Saints, Bakewell, Derbyshire.

Exterior high tombs are also very uncommon; though examples occur at All Saints, Kingston Seymour, Somersetshire; All Saints, Norton, Northamptonshire; and a remarkable and perhaps unique example of a coped high tomb in S. Giles, Bredon, Worcestershire, (engraved in the *Instrumenta Ecclesiastica*, pl. 15). Of coped stones, examples occur at S. Peter, Brandon, Suffolk.

Of substitutes for monuments, we may mention a pue, as at S.—, Little Birmingham, Norfolk; a tie-beam, as S.—, Willingdon, Sussex; a corbel, as in S. Mary, Reculver, Kent, with this inscription:—

Discat qui nescit, quia [Thomas] hic requiescit.

an Altar, as in a disused Holy Table, now standing in the south transept of S. Andrew, Pershore; the battlement of a clerestory, as at S. Mary, Coddtenham, Suffolk; a font, as at S. Mary, Burgate, Suffolk, which has this inscription:—

[Orate p' aiabs] Willmi Burgate milit', et dne Eleanore  
ux' ei' qui istum fontem fieri fecerunt.

In like manner, the font at S. Mary, Worlingworth, which was removed from Bury Abbey, has

Orate p' aia Ricardi Neore, qui istum fontem fieri fecit.

Hence we proceed to brasses. So much has lately been written on these, that we shall confine ourselves almost entirely to ecclesiastical ones: as indeed we are not strictly concerned with military and civil costumes. The earliest mentioned brass was that at Bedford S. Paul, before A.D. 1208; the earliest existing one is that to Sir John D'Abernoun, A.D. 1277, at Stoke D'Abernon, Surrey. About two thousand are known to remain, of which a list has lately been published.

We will first speak of Ecclesiastical vestments; and then very briefly of military costume.

Ecclesiastical vestments may be divided into,—

*a.* Eucharistical.

*β.* Processional.

*γ.* Ordinary.

A Priest, vesting for Mass, puts on, over his ordinary vest—

1. The Amice (Amictus). This is a kind of napkin or veil: put on first over the head, and then adjusted round the neck: one side of it was worked, which formed, when properly arranged, the collar.

It signifies, according to V. Hildebert, taking heed to our words; according to Durandus, when on the head, the helmet of salvation; when on the shoulders, patient labour; when on the breast, purity.

2. The Albe. A long, light, sleeved linen vest. It has three *apparels*, or embroidered work, sewn on: in the middle of the front, and on each sleeve. It is called *Alba*, *Poderis*, and *Camisia*, the latter evidently the same word as chemise. It signifies, according to Hildebert, general continence; according to Alcuin, perseverance in the faith,—from its reaching to the ground; according to Innocent III. the spirit of adoption. It was anciently sometimes made of silk, and gemmed.

3. The Girdle, of twisted silk, tasseled at the ends.

4. The Stole, i. e., what is generally, but incorrectly, by English Priests, called the scarf. A narrow band of silk, sometimes embroidered, fringed at the end, and hanging down from the neck below the knees.

This vestment was anciently *usually* worn as we wear it, i. e., straight down in front. Priests, however, occasionally crossed it on the breast, when vested for Mass, to distinguish them from Bishops, who wore it straight. This was *ordered* in the last reform of the Roman Missal. Some very few examples occur in brasses, &c. ; as in S. Mary, Horsham, Sussex, and a painting in Carlisle Cathedral.

5. The *Maniple*. A vestment very much like the stole, but much shorter, and hanging from the left wrist. Its original use was simply a handkerchief: afterwards it was embroidered, like the stole. It signifies, according to Hildebert, pure thoughts; according to Alcuin, the present life. It is called also mappula, sudarium, and fanon.

6. The *Chasuble*, or *Vestment*. This was of the shape of a vesica piscis, with a hole in the middle for the head. Being put on, it fell in two peaks, one before, one behind; and had no sleeves, the arms lifting it up on each side. The material is velvet. The orphray or embroidery was usually in England of this shape, the two ends coming over the shoulders: and the long centre line coming down into the front peak of the vest.



According to Hildebert, it signifies general good works, according to Alcuin, charity ; which Durandus further explains by making the one peak teach love to God, the other, love to our neighbour. The collar of the chasuble is generally hidden by the amice ; but shown in the brass of Sir Peter Legh, (*Ill. Mon. Brass. Part 3.*)

*Processional vestments.* This term is not very correct, as we shall see presently. The *Cope* was at first a mere protection from the weather ; a cloak, with a real hood behind. Gradually, however, it came into use at Vespers, for *assistant* priests at Mass, at consecrations, &c. Still, its ancient use was not forgotten. Hence the distinction of *Cappa choralis* and *Cappa processionalis*, the former being of course much richer than the other. Indeed, so complete was the difference, that in the Council of Treves, A.D. 1238, it is ordered that, in carrying the Blessed Sacrament to the sick, if necessary, a *Cappa processionalis* shall be worn over the *Cappa choralis*.

The ornament of a cope was thrown into the hood, and the orphray, or border, down the sides. The former cannot well be represented in brasses ; but the latter is often most exquisitely worked. Sometimes it has small effigies of Saints, as in an example at S. Mary, North Mimms, Herts, and

Dr. John Blodwell, Holy Trinity, Balsham, Cambridgeshire; sometimes it has simple flower work; sometimes the initials of the deceased Priest; sometimes his whole name, letter by letter; sometimes a rebus, as a maple-leaf for John Mapleton, at S. Mary, Broadwater, Sussex. The cope was fastened at the neck with a morse or clasp, sometimes exquisitely engraved.

The *amesse*, or *almuce* (not to be confounded with the *amice*). This was a hood of fur, worn under the cope as a protection against cold. It has long ends in front, hanging down like a stole, with which it is often ignorantly confounded. In brasses it is filled up with white metal, and generally seems to have a weight attached at the lower end. Canons wear it on the outside of the cope, with pendent ermine tails.

The *surplice* is merely an amplification of the *albe*, as the *rochet* is a diminution of it. We need not speak of them here.

We come now to Episcopal vests. A Bishop, vesting for Mass, put on the *albe*, as before. He then put on the *tunic*, and over that the *dalmatic*. These are somewhat similar garments, and in shape resemble the *albe*. The *tunic* had small sleeves, was not open at the side, and not fringed. The *dalmatic* had larger sleeves, was

partly open at the sides, was fringed, and was somewhat shorter than the tunic, which just appears under it. Then he put on the stole, maniple, and chasuble, as before : the *gloves*, and the *mitre*, and took the pastoral staff. If an Archbishop, he wore the pall,—on High Festivals only. This is a strip of wool yet retained on the arms of the See of Canterbury. It was fastened to the chasuble with three golden pins; on which pins a curious and, we believe, hitherto unquoted passage of S. Bruno of Aste (Opp. p. 146) may be consulted. The Archbishop also carried the crozier instead of the staff. Bishops anciently wore a second girdle, called *succinctiorim*, attached to the cingulum : this is now confined to the Pope only.

Deacons wear the albe, the amice, the maniple, the dalmatic, and the stole over one shoulder.

Of Episcopal brasses, the following exist:—Robert de Waldeby, Archbishop of York, and John de Waltham, Bishop of Salisbury, in Westminster Abbey; Bishop Wyvill (1375), and Bishop Guest (1578), Salisbury Cathedral; Archbishop Grenfield (1315), York Minster; Bishop Booth of Exeter, (1478,) S. —, East Horsley, Surrey; Bishop Goodrich, Ely Cathedral (1554); Bishop Pursglove of Hull, (1579,) S. John, Tideswell, Derbyshire; Archbishop Harsnett,

(1631,) S. Mary, Chigwell, Essex; Bishop Stanley, (1515,) in the Collegiate-church, Manchester. To which may be added, that of Bishop Hallam, Constance.

The vestments of Priests after the Reformation will now require a few words. The Rubrics are clear:—"Such ornaments of the church and of the ministers thereof, at all times of their ministration, shall be retained, and be in use, as were in this Church of England by the authority of Parliament, in the second year of the reign of King Edward the Sixth."—Referring to that rubric, we find, that at the Holy Communion, the Celebrant "shall put upon him the vesture appointed for that ministration; that is to say, a white albe plain, (that is, without apparels,) with a vestment, (that is, chasuble,) or cope. And where there be many Priests or Deacons," they "shall have upon them likewise the vestures appointed for their ministry, that is to say, albes with tuniches."

Copes were retained in use as late as the middle of the eighteenth century:—and are still worn by the officiating Bishops at a Coronation. Archbishop Harsnett,—Bishop Martin Heton at Ely,—and several other examples are so vested; while Bishop Goodrich, a hot Reformer, is vested with chasuble, and all the other Eucharistical vestments,

most correctly, and so is Bishop Pursglove, except that the latter appears not to have on the tunic. For many instances of the retention of the cope, we refer to the *Hierurgia Anglicana*.

A very short notice of military effigies, which cannot very properly be called a part of Ecclesiology, will suffice. From about 1150 to 1310, a *complete* dress of mail (the hauberk) was used, made of small steel rings. Effigies of this kind are almost always of Crusaders. During the twelfth century the head was covered with a hood of mail (coif de mailles), and the crown was protected by a flat or trencher-shaped steel plate worn underneath. In the time of Richard I. a cylindrical or spherical helm (chapel de fer), horizontally pierced in front, was much worn. Over the hauberk was a loose surcoat. The arms were, a long kite-shaped shield, a mace, or pole-axe, (martel de fer), and a long sword, usually with the hand on the hilt. The feet were cased in mail, and armed with a pryck spur.

Effigies scarcely occur before about 1250, though a few Crusaders of earlier date remain. In the time of Henry III. plates of steel began to be added to the elbows and knees. The shields were worn shorter; on the head was a simple hood of mail; and a quilted shirt (gambeson) was worn

under the hauberk. A little before 1300, *ailettes* (or small shields charged with arms over each shoulder) were introduced. Steel plates on the arms and legs (in front only) succeeded, and the surcoat was charged with the armorial bearings. Horses were *barded*, or enveloped in dappery bearing the rider's arms. The conical helm (bascinet) seems to have come in use about 1320. Circular plates at the joints, as shoulders and elbows, were often bosses with lions' heads, &c. Pointed shoes (sollerets) were now first used. The loose surcoat was still worn over the mail. Brasses and effigies of this age are extremely rare.

From 1340 to 1390, the bascinet, camail, or mail tippet, jupon, or jerkin, fitting tight over the body, and scalloped at bottom, below which the mail shirt (haubergeon) appears, were in fashion. A long sword and *anelace* or dagger are the offensive arms. The legs and arms are cased in steel. Sollerets and rowel-spurs on the feet. The arms were sometimes blazoned on the jupon. Sometimes the SS collar occurs: a vizor to the bascinet; and a chaplet or wreath round the helm. Effigies and Brasses of the date of Edward III. are very common.

About 1400, the camail gave way to a gorget of plate. Below the waist hung *taces* of steel

laminæ. The head often rests on a tilting helm, with crest above it. On the elbows are fan-like pieces of steel: on the arm-pits *pallettes*. The toes of sollerets are now blunt. Still later (Henry VII. and VIII.) we find pendent *tassets* or *tuilles* below the waist: broad-toed shoes (*poullains*), and frequently fluted armour. The mail appears below the tassets, which hang like a flap over each hip. The elbow-plates are sometimes preposterously large.

Of female head dresses we have already spoken.

We come now to speak of the usual accompaniments of brasses.

These are, *a.* Religious Symbols.

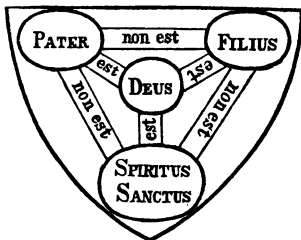
A heart pierced with five wounds.

The Pierced Hands, Feet, and Heart.

The HOLY TRINITY, under the form of the FATHER seated in the Brightness of His Glory, embracing the Crucifix, the Holy Dove hovering over it. Sometimes the Dove is omitted. It has been argued that this symbol does not really represent the TRINITY: but that it is a Nestorian representation of the (asserted) Two Persons of the SAVIOUR: the Seated figure representing the Divine

Person, the Suffering, the Human. But this is, and might easily be proved false.

The Holy Trinity under this symbol.



An instance of this (painted) occurs in S. Mary Magdalene, Reigate, as late as 1746.

A Rose surrounded with a glory, which must not be confounded with the Tudor Rose *en Soleil*.

The Evangelistic Symbols.

A Lily terminating in a Crucifix.

The Instruments of Passion : principally,—

1. The Cross.    2. The Nails.    3. The Crown of Thorns.    4. The Thirty Pieces of Silver.    5. The Veronica.    6. The pillar.    7. The scourges.    8. The hammer.    9. The spear, crossed by the reed and sponge.    10.

The cock. 11. The lantern. 12. The sword wherewith S. Peter smote Malchus. 13. The bowl in which our LORD washed the Disciples' Feet. 14. The seamless Coat and dice. 15. The rope wherewith our LORD was bound to the pillar.

Legends from the mouth are such as these :—

**SANCTA TRINITAS, unus DEUS, miserere nobis.**

**JHV, FILI DEI, miserere mei.**

**Mercy JESU and gramercy.**

**JHV mercy ! Ladye helpe !**

**✠ me spede—der Lady helpe at nede !**

**Mater sancta JESU, me serva mortis ab esu.**

**JHV that us made—and with Thy blood us bought—  
forgive us our trespasses.**

**O bone JESU, esto michi JESUS.**

**Martir Sancte DEI, duc ad loca me requiei.**

**Chorus Apostolicus sit nobis semper amicus.**

**Ortus solamen det nobis Virginis Amen.**

**Nos jungat Thronis vere Thronus Salomonis.**

**Credo quod Redemptor meus vivit : et in die novissimâ  
stabit super terram : et rursum superinducar pelle  
mea : et in carne mea videbo DEUM : reposita hæc  
spes est in sinu meo.**

**Sanguis Xpi, salva me ! Passio Xpi, conforta me !**

**Suscipiat te CHRISTUS, Qui vocavit te : et in sinu  
Abrahæ Angeli deducant te.**

The monogram “*ihc*” or “*ihs*,” in all sorts of beautiful devices. We have proved elsewhere

that this does not mean *Jesus Hominum Servator, Consolator, Conservator*, or, *in hoc signo*, — but is simply the contracted Greek form  $\overline{\text{IH}}\Sigma$  for  $\text{IH}\Sigma\text{OY}\Sigma$ . The mark of contraction makes a Cross with the upright stroke of the  $\text{h}$ .

In like manner we find Xps, by following the literal form of the Greek contraction for  $\text{XPIS-TO}\Sigma$ .

MA, or MR, frequently crowned: the monogram of our Lady.

Of flowers, possessing a sacred symbolism, we may mention,—

The Lily,	} all symbols of our Lady.
The Rose,	
The Marygold,	

Herb benet,—a symbol of S. Benedict.

Ivy,—a symbol of Immortality.

Grapes and Wheatears,—of the Holy Eucharist.

Oak,—of Virtue and Majesty.

The Vesica Piscis.

This mystical form to represent a fish: acrostic of our Blessed and also bearing reference to Holy Baptism. It has also been supposed to refer to the shape of the Almond,—the symbol of self-generation.



is generally taken  $\epsilon\chi\theta\upsilon\varsigma$  being the sed LORD'S Name, ference to Holy

**β.** Of accompaniments to brasses and monuments not religious, these are the most common :—

The arms of the person represented ; or those of his guild, company, diocese, or hospital.

Merchants' marks, which we have already mentioned.

Rebuses,—such as the following :—

An arrow in a cask : Bolt-tun—Bolton.

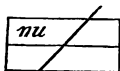
A lamb and a bird : Lamb-bird—Lambert.

A hatchet and cask : War-bill-ton — Warbleton.

T O N Long-ton—Langton.

A dog on a barrel : Cur-ton—Kirton.

An ash-tree on a barrel : Ash-tun—Ashton.



Nu-in-gate—Newengate.

A man falling : I-slip—Islip.

Three pieces of gold : Gold-stones—Goldstone.

A skein of silk and a horse : Silk-steed—Silkstede.

and the like.

The implements of the trade of the person commemorated, as gloves for a glover.

Of rare brasses, we may mention,—

Priests with the Chalice and the Host:—  
more especially if the latter be inserted  
with the letters “ ihc.”

A Chalice by itself,—exceedingly rare.

Knights or squires with tabards or surcoats.  
Painted brasses.

Three-quarter Priests.

Hearts with legends issuing from them.

Figures with churches in their hands. These  
represent the founder or rebuilder of a  
church.

Chrisom children, *i.e.*, children in the chrisom vest, and marked (sometimes) in the forehead with a Cross. These represent children buried while chrisoms.

Emaciated figures, or skeletons, with shrouds or without. A legend is generally, and foolishly, related of these, that they died of hunger, or of love, or that they attempted to fast forty days.

Crossés of all sorts.

The canopies of brasses often contain a series of saints. At the top is frequently a HOLY TRINITY, or a Crucifixion, or our Lady and the Divine Child. Sometimes Angels are presenting to the Divine Majesty the soul of the deceased, under the form of a naked infant, symbolical of its return to a state of baptismal purity.

The narrower the legend-rim that surrounds the brass, the older the brass.

VI. 36. *Epitaphs.*

One of the earliest, if not the very earliest epitaph now existing, is probably that now placed in S. —, Southover, to Gundreda, daughter of William the Conqueror, and foundress of S. Pancras at Lewes. The date is 1085.

Stirps Gundrada ducum, decus evi, nobile germen,  
Intulit Ecclesiis Anglorum balsama morum :  
Martha fuit miseris ; fuit ex pietate Maria :  
Pars obiit Marthæ ; superest pars magna Mariæ.  
O pie Pancrati, testis pietatis et æqui,  
Te facit heredem : tu clemens suscipe matrem :  
Sexta Calendarum Junii lux obvia carnis  
[Integumenta pie solvit,] fregit[que] alabastrum.

It is remarkable for its want of rhyme.

Three years later we have the following to William, Earl of Warren, her husband :

Hic Guillelme comes, locus est laudis tibi fomes :  
Hujus fundator, et largus sedis amator.  
Iste tuum funus decorat placuit quia munus  
Pauperibus CHRISTI, quod larga mente dedisti :  
Ille tuos cineres servet Pancratius heres,  
Sanctorum castris qui te sociabit in astris.  
Optime Pancrati fer opem tibi glorificanti,  
Daque poli sedem talem tibi qui dedit edem.

During the whole of the next century, we find

instances where in the simplest manner, the name was added ; not, as afterwards, in a legend running round the stone, but parallel to the cross, and on one side only. + HIC JACET RANULPHUS. + HIC JACET ALANUS ; and so forth. Or, as in an example at Dearham, KESTULA RADULP., that is, CISTULA RADULPHI.

About the year 1300, epitaphs in Norman French became not uncommon : the following at All Saints, Little Shelford, Cambridgeshire, may be of the date 1280 :

✠ Ici . gist . sire . johan . de . friu  
ile . qi . fust . seignieur . de . ces  
te . vile . vous . qe . par . ici . passe  
t . par . charite . pur . lalme . priet.

Other examples are the following ; the date of which is 1310 :

Margaret de Camoys gist ici  
DIEU de lalme eyt merci.

It is from S. George, Trotton, Sussex.

Priet ke passet par ici  
Pour lalme Luce de Mondilby.

---

Mahaud de Mortimer gist ici  
JESU pour sa grande pite e misericorde  
de sa alme eyt mercy.

This is from S. Mary, Tiltey, Essex.

In the nave of Cambridge S. Clement is the following :

✠ Ici : gist : youn : de : helysingham : clerk :  
 jadis : mayr : de : caynbrigge : par : charite : priet :  
 pur : lui : qe : lalme : en : pais : endormie : qi : pur :  
 lui : priera : qarante : jours : de : pardon : avera : qi :  
 morust : la : qarte : jour : de : julli : le : an : de :  
 grace : de : nostre : seysnour : mile : tres : cent : vint  
 viemen.

Latin is now frequently used ; as in this example from All Saints, Brixworth :

Hic jacet Adam de Taunton, quondam isti' Ecclie  
 Vicari', qui obiit die xii Aprilis ano dni 1334 cu' aie  
 p' piciet' ds.

Ralph de Cobham de Kent Esquier,  
 Qe morust le vingtieme jour de janvier  
 L'an de grace mcccc. gist ici :  
 Priet a du par charite pur lui.

This is from S. Mary, Cobham.

Miles pvatus vita jacet cumulatus  
 Sub petrâ stratus Morys Russel vocitatus  
 Isabel sponsa fuit huj' milit' ista  
 Que jacet ab sponsâ sub marmoreâ modo cesta  
 Celi solamen Trinitas his conferat Amen.

Que fuit est et erit consito more perit.

The date is 1401 : it occurs in S. Peter, Dyrham, Gloucestershire.

French was now going out of vogue.

Cy gist Thomas de Braunston jadis Constable du  
 Chastel de Wisbeche qe mourst la vingt et septieme jour

de may lan de notre seigneur mcccc primer de lalme de  
qe dieu par sa grace eyt mercy, Amen.

The earliest observed English epitaph is at S. Nicolas, Wanlip, Leicestershire, 1393. It now came into vogue.

Here lyeth Robert Poyntz lord of ironacton And thys  
stepyl here maked who deyde the fiftene day of Junne the  
yeer of our Lord mccccxx of whose soul God have mercy  
Amen.

S. James, Iron Acton, Gloucestershire.

We have frequently in this century short epitaphs, such as

Nobilis ecce pia jacet hic formosa maria.

At All Saints, Horseheath, Cambridgeshire.

And again, the laconic legend

Orate p. aia Katerine Stoke.

In SS. Peter and Paul, Lingfield, Surrey.

Of examples rather later, the following may be given.

Hic jacet Johes Weston de Weston qui obiit xx die  
Novembris, Anno dni millmo ccccxl cu' aie p' piciet ds  
Amen.

SS. Peter and Paul, Albury, Surrey.

Hic jacet Thomas Kyrle, Mercator, nup' Maior Civitat.  
Ebor. qui obiit ix Aprilis Ano Dni 1442 et Alicie ux' ei'  
quæ obiit 14 quorum aiabs p'piciet ds. Amen.

This may serve as rather an unusual instance of violated grammar.

Subjacet hoc lapide Mergret Dyneley tumulata  
 Quondam Willmi Dyneley conjux vocitata  
 Armigeri Regis, modo v̄mibus esca parata  
 M Dni, C quater, quater X, quater I, cadit illa  
 Romani festo : JESUS ergo sui memor esto.

From S. Denys, Stanford Dingley. The date  
 Aug. 8, 1444.

This may serve as an instance of the curious  
 way in which Roman numerals are forced into  
 verse.

Orate p' aia Roberti Clatham, Arm. qui obiit 15 die  
 Marcii ano dni 1450. cuj' aie p' piciet ds Amen.

Two constantly occurring epitaphs of this time  
 are the following

Quisquis eris, qui transieris, sta, perlege, plora ;  
 Sum quod eris, fueramque quod es, pro me precor ora.

And,

Es testis, Christe, quod non jacet hic lapis iste  
 Corpus ut ornetur, sed spiritus ut memoretur .  
 Heus tu qui transis, magnus, medius, puer an sis,  
 Pro me funde preces, quia sic mihi sit veniæ spes.

Another common one, though, (from being in  
 a language they understood,) much more exposed  
 to the ravages of the Puritans, was

Now farewell, frendes : the time abideth no man :  
 I be departed fro hence, and so shall yee :  
 But in this passage the best song that I can  
 Is *Requiem eternam* : now JHESU graunt it mee :  
 When I have endyd all my aduersitie

Graunt mee in Paradise to have a mansioun  
That shedd His Blood for my redempcion.

An example of this occurs in S. John, Royston,  
Herts.

Hic Jacet Johes Gyse et Alicia uxor ei' qui quidem  
Johes feliciter obiit in communione omnium animarum  
anno dñi millesimo CCCCLXXII quorum aiabs p'picietur  
deus. Amen.

This, from S. John, Elmore, Gloucestershire, is  
perhaps an unique example of any expression of  
belief as to the state in which the commemorated  
person departed.

Sometimes we find examples somewhat in-  
volved in sense, as this; of which the date is  
1493 :

Ursula sum luce sum Galperis vigne gnata,  
Ursula virgineis me pia fige choris.

S. —, Low Ditton, Essex.

Legends from the breviary are now very com-  
mon; they occur, however, much earlier; as in  
the famous brass of Leonard Seymour, (1387) at  
S. Mary, Higham Ferrers.

Susciat te CHRISTUS, Qui vocavit te ;  
et in sinu Abrahæ  
Angeli deducant te.

So again, in S. Mary, Slaugham, Sussex :

Dne in venia tua semper speramus :

Nunc Xp̄e te petimus, miserere quæsumus :

Qui venisti redimere nos, noli damnare redemptos.

1503.

We now begin to meet with purely worldly epitaphs.

Hic jacet Johes Leenthorp armig' nup' unus quatuor  
hostiariorum dni reg. herici septimi qui obiit vi. die  
Augusti a° dni M°D°X.

S. Helen's, Bishopsgate.

The old form, however, still continues :

Pray for the soule of Catherine Sewell,

late the wife of Thomas Sewell, which

deceased the viii daye of January, the yere of our Lord

MDXV. on whose soule Jhu have mercye.

All Saints, Bisley, Gloucestershire.

Now, also, a new commencement, and a new termination comes into vogue : the following is an example of both :—

Of your charite pray for the soules of Thos. Burgoyne and Elizabeth hys wyfe ; whiche Thomas decessyd ye ix. day of August the yer of our lord god a thousand fyve hundred and sixteen, on whose soules and all crysteen soules Jesu have mercy. Amen.

S. Mary, Luton, Beds.

In a monument to Alys Henshaw, Feb. 2, 1519, in Gloucester S. Michael, we have the ending,

for whose soule of your charite say a Paternoster and an Ave.

The following is an example of the same termination in Latin :—

Orate p' aia Johis Bancroft, et Alicie ux'is ei', qui qdem  
Johes obiit vi° die mens' Junii, a° dñi MDXXI; et pre-  
dicta Alicia obiit die mens' a° dñi , quorum  
aiabs et omnium fidelium defunctorum ppriet' ds. Amen.

The omission of the date for the wife or husband (the survivor) is very common.

1532.

Here lyeth dam Betris Bray,  
sumtyme the wyffe of Syr  
Edward Bray and dawghter of  
Raffe Sherley of Wyston  
and wyff of Edward Elderton.

Vermibus esca jaces saxo signata Beatrix.  
Selmeston, Sussex.

Pray ffor the sowlis of Willi' Kemp and M'get his wyf  
ye wh Willi dep'ted in the yere of our Lord 1539.

It was in the early part of the sixteenth century that the references to purgatory are most striking :

I pray you all to pray ffor mee !  
I may not pray now :—pray yee  
With Paternoster and Ave  
That my peynys released bee !

John Paynter of Dover namyd I was  
 And two times Mayor of that place :  
 I passyd to God the fourteenth of July  
 One thousand five hundred and forty.

We now come to the age of irreligious epitaphs.

One of the most notable examples of these occurs in the epitaph of Bishop Goodrich in Ely Cathedral, which we have given in the first part of our *Illustrations of Monumental Brasses*.

Other examples are,

Here lyeth Roland Stoke, late citizen and cloth worker of London : who deceased the ninth day of February, a<sup>o</sup> 1558 ; and Dorothe his wife deputed the xxviith of October, 1565 : and left between them living iii sons and iii daughters, &c.

Hoc tumulo sita sunt Henrici membra Bieli  
 Experti triplicis foedera sacra thori.  
 &c., &c.

Mille et quingentis decies superaddito septem  
 Annis postremus mense Decembre ruit.

S. —, Chidham, Sussex.

The prayer for the departed, though sometimes modified, as in the epitaph of Lamb, the munificent London merchant,

—I pray you all that receive bread and pence,  
 To say the LORD'S Prayer before ye go hence—  
 still, and much later than this continues.

An instance occurs of a priest of 1573, at Westerham, Kent; one to James Smith, "chaplyn of the Savoy," 1565, and to the lords of the manor of West Firle, in Sussex, nearly down to 1600. But we shall not find *Pray for the soule* so late. A brass, in Wraxall, Somerset, ends (1616) "numerosam prolem genuit, quibus omnibus propicietur DEUS."

Still epitaphs, on the whole, continue to deteriorate.

Franciscus Wisus emptis mihi Conrad et Halton  
 Septenâque olim prole beatus eram :  
 Addictus Legum studiis vitæque probatæ  
 Post annos morior septuaginta senex.  
 Obiit 5 Junii, 1589.

S. Andrew, Cherry Hinton, Cambridgeshire.

1600.

Hic jacet corpus Johis Byne, Armigeri, qui  
 uxorem duxit Elisabeta Bewye filiam Johis  
 Bowyé de Camerwell et suscepit ex ea  
 filios v. filiasque duas et obiit xxi die  
 Julii 1600 A' ætatis suæ, 63.

S. —, Washington, Sussex.

We now come to the age of conceits, as of Anne Thompson, S. James's Day, 1607, we read,

She died by life, and now by death doth live.

One of the earliest instances of measured prose we know is the inscription to Margaret Cutts : All Saints, Lolworth, Cambridgeshire, which bears date 1610.

Of this century, the following examples may serve.

1618. Hugh Johnson, Vicar of Hadney, represented in a reading pue.

1623.

Pastor eram, dum pastor eram : nunc fistula dulcis  
Nunc tuba, quâ torvum sprexit ovile lupum :  
Sic ductans teneros fidus cum matribus agnos  
Edocui juvenes, admonuique senes.

Orwell, Cambridgeshire.

As days do pass and nights do come  
So doth man's life decay :  
Therefore let us while we have time  
Do good if that we may.  
For Thomas Jenkins who late lived  
Is now laid under ground : &c.

Thomas Jenkins, Rector de Penkewall, is obiit in 15 die Octbr. 1626.

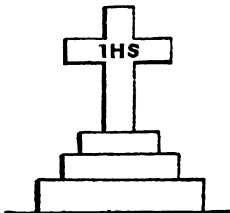
Nailsea, Somersetshire.

In memoriam Ricardi White, infantuli beatissimi  
in  
Qui a peccato re natus  
sine de  
a lavacro simul et vitâ decessit, in vitam auspicato albatus  
eternam.  
z 2

Here lyes the body of John Chishull, 1643  
 His body is entombed within this grave,  
 A sight whereof his soul shall never have ;  
 For faith and works against his funeral  
 Have got him place in joys celestial.

S. Mary, Dunton, Beds.

The following is perhaps unique for its date.



Mary the only daughter of Thomas Martin, Gent, and Margaret his wife, who died Thursday the 4th of July, 1650. Ob. 17.

This is on a slab in S. Dunstan, Baltonsborough, Somersetshire.

During the Great Rebellion the following is the usual type:—and the date given is almost always that of burial.

Here is inte  
 rred the bodies  
 of Abraham  
 Edwards, gent  
 who was in  
 humed April th  
 e 26. Anno Dom  
 Chr. 1650.

Here lies  
the body of  
William  
Burton bu  
ried Sept. 11  
1654.

Duncton, Sussex. This is on tiles.

Beyond this we need not go.

VI. 39. Chapels. Where these are formed by aisles, or transepts, it will be more convenient to enter them under that head. But where they are not, or where they are secondary aisles, it is more convenient to enter them here. Detached chapels, connected with the church by a passage, are very rare: as at S. Beuno, Clynog, Caernarvonshire, or village chapels, as in Lingfield, Surrey, or bridge chapels, as at Wakefield. The most important chapels are however Sacristies.

1. They ought to be situated at the external east end of the north side of the chancel:
2. They should not be gabled, but be covered with a lean-to:
3. They may be provided with an external door.

At S. James, Well, near Ripon, the sacristy is situated in the usual place, and consists of two stories. The lower is entered from the chancel by a square trefoil-headed door: and is lighted by a plain square-headed window of two lights at

the east end. Under this stands an altar, which appears to have been the almost invariable accompaniment of ancient sacristies. In this case it is a solid mass of masonry covered by a slab, of which the lower edge is chamfered: the slab is 6ft. 3in. by 2ft. 6in. and in height 3ft. 2in. Instead of the usual five crosses, it has a floriated Cross Calvary. In the south end of the masonry is a recess about a foot square, and fifteen inches deep. The upper story appears to have been reached by a staircase on the north side;—as a blocked up square-headed doorway remains, with a single stone step. This chamber was lighted by a window, now debased, on the east side, and overlooks the chancel by a plain double orifice, the hinges for the shutters of which remain.

S. Helen, Sandal Magna, Yorkshire, has a sacristy at the middle of the north side of the chancel. The door retains its original iron-work. In the east wall is a window, which appears to have had two square trefoil-headed lights: and a square Middle-Pointed piscina exists in the usual place.

S. Andrew, Heckington.—There is a sacristy of two chambers on the north of the chancel. The lower room is entered at the east end, and is lighted by plain loops on the north side, and has a groined roof of stone supporting the upper

chamber, At the west end it has a staircase leading up to the door of the entrance into the chancel: and thus winding round into the upper room. The latter has a plain window without tracery at the east end; and in the south wall a very pretty double piscina.

The arrangement appears to have been nearly the same at All Saints, Hawton, Notts: S. Peter, Navenby, and S. Mary, Ewerby, Lincolnshire.

All Saints, Bolton Percy, Yorkshire, has a Third-Pointed sacristy in the north of the chancel, with a good foliated piscina close to the floor.

S. Swithin, Leadenham, Lincolnshire, possesses a sacristy on the north side of the chancel, but all its ancient arrangements are defaced. Here the Priest's door is also on the north, and near the sacristy door.

S. Michael, Spennithorn, Yorkshire.—Here is a Middle-Pointed sacristy near, but not flush with the east end of the chancel, from which it is entered by a plain pointed doorway. Attached to the east wall is an altar, composed of a solid mass of masonry, and covered by a slab with a chamfered under-edge. It is 5ft. 3in. in length, and 3ft. 4in. in height; and besides the usual five crosses, has several smaller ones. At its southern end is a projection resembling a low seat. This,

taken in connexion with the recess that occupies the same position in S. James, Well, is curious. Over the altar is an ogee unfoiled window of two lights.

In S. Andrew, Brigstock, Northamptonshire, the sacristy is of Third-Pointed date, very small, and on the south side of the chancel. The altar slab, which is of almost diminutive size, projects from the cill of the east window.

S. Gregory, Bedale, Yorkshire.—This sacristy is in the north side. It is entered on the south by a plain square doorway, and lighted on the north by a narrow oblong loophole, splayed deeply on the inside, and on the east by a square-headed window of three lights, with plain monials. The altar, which retains all its five crosses, consists of a plain slab with chamfered under-edge, projecting slightly from the cill of the east window. In the north wall are two aumbries, and a fire-place beneath them; the flue rises behind them. From the redness of the stone at the back of the aumbries, the fire must sometimes have been kept long burning. From the corner of this apartment a broad winding staircase ascends to the sacrarium, which is raised on six steps.

S. Wulfran, Grantham.—There is a sacristy with some other apartments beneath the south chancel-aisle of this church, which deserves care-

ful examination. The sacristy has a very fine altar and piscina.

S. John, Halifax.—Here is a large Third-Pointed sacristy beneath the chancel and chancel-aisles, with ascent to the north chancel-aisle by a winding staircase. It is now used as a library, and all vestiges of ancient arrangement are concealed by the book-cases.

S. John, Kingsthorpe, near Northampton.—Here is a Middle-Pointed sacristy beneath the chancel; but its entrance is now walled up.

S. Andrew, Harlestone, near Northampton. (*circ.* A.D. 1325.)—A sacristy beneath the chancel is entered by a winding staircase from the floor of the sacrarium; it is lighted by a small loop on the south side. It is however so full of coals that the altar arrangements are concealed.

S. Mary's chapel, on Wakefield Bridge.—Here the Middle-Pointed vestry is beneath the chapel, and has a winding staircase on the north-east corner, which ascends not only to the sacrarium, but to the roof. The entrance to the vestry, is by a square-headed doorway on the east side below the great window, and it is lighted by a narrow loop, north and south.

SS. Peter and Paul, Lingfield, Surrey.—The Third-Pointed sacristy is situated to the south of

the chancel, and is reached by a passage entered from the north-east end of the north-chancel aisle, going under the chancel, and lighted by single foliated lights.

S. Mary, Thirsk, Yorkshire.—Here there is a Third-Pointed sacristy beneath the chancel, entered by the doorway at the east end, and now used as a school-room.

SS. Simon and Jude, Norwich.—Here is a small sacristy in the middle of the south side of the chancel, of which the door only has not been modernized. It also serves as a monument, as the following inscription on a brass plate let in above the doorway, proves.

Hic jacet in tumulo Henricus presbyteratus,  
De Catton natus, et Gardner est vocitatus.

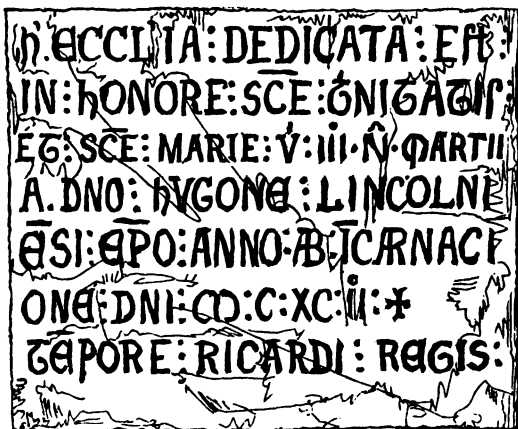
S. Peter, Mancroft, Norwich, has the sacristy at the east end; except that it is above ground, it is not unlike that at Lingfield. The majority of churches in the same city have their sacristies in the usual position, and without anything very worthy of notice.

VI. 40.\* Dedication crosses. These are twelve crosses, sometimes inlaid with brass, which at the dedication of a church were anointed by the

\* This item does not appear in the fourteenth edition of the Church schemes, but will be inserted in the next.

Bishop with chrism. In England, they would appear generally to have been in the outside; abroad, in the inside. Ten of them remain at S. —, Moorlinch, Somersetshire. Other examples occur on the external walls of Salisbury Cathedral, S. —, Edendon, Wilts, S. —, Cannington, Somersetshire, S. —, Brent Pelham, Herts; and in one of the piers of S. Mary, New Shoreham, Sussex.

Connected with these are dedication inscriptions. These are very rare. We give a fac-simile of a very curious one in Holy Trinity, Clee, Lincolnshire.



At S. Mary, Rolvenden, Kent, we have,—*Fundata fuit hæc capella in die S. Tiburtii et Valeriani Martyris per Edw. Gyldeford, armig' in honore Scē Anne et Scē Katerine Virginis, mcccxliv.* So at S. Sennen, Cornwall, the most westerly church in England, is an inscription on a slab in the floor of the chancel, fixing its date to 1533.

## APPENDIX.

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### BEDFORDSHIRE.

IN this county the churches are generally good buildings, having well developed chancels, towers at the west-end, and, not unusually, clerestories. A north-angular turret at one angle of the tower is a very common feature. The material used is often inferior, consisting of flint, clunch, or Silsoe sandstone; but in several instances Tottenhoe stone is employed, which admits of well-finished workmanship.

The prevailing external features are Third-Pointed: but there are a good many Middle-Pointed windows and doors. Within, the pillars and arches are frequently First-Pointed, and good, as at S. Mary, Eaton Bray, and S. Mary, Studham. There is a supposed Saxon tower at S. Thomas of Canterbury, Clapham, with the usual features. Norman work is only found in small portions, as doors, fonts, and chancel arches, except in the large churches of SS. Mary and Helen, Elstow, and SS. Peter and Paul, Dunstable, which are principally in that style. S. Mary, Felmersham, is a very fine and pure First-Pointed church; and there is a good deal of the same date in All Saints, Leighton Buzzard. S. Mary, Luton, is a very interesting specimen of the two later styles.

There are towers of chequered flintwork at Luton and Dunstable. Spires of stone are not uncommon, as at All Saints, Leighton Buzzard, which is curious, and probably First-Pointed: S. Peter, Sharnbrook, All Saints, Harold, S. Denis, Colmworth, Bedford S. Paul, S. Lawrence, Wymington, S. Thomas Archbishop, Puddington. There are many good early fonts of circular shape: as at S. Mary, Studham, S. Mary, Eaton Bray, All Saints, Leighton Buzzard, All Saints, Turvey. Some rood-screens are to be found; and good specimens of sedilia and piscinæ abound: All Saints, Sutton, presents the best specimens. Cruciform churches are rare: but S. George, Toddington, All Saints, Leighton Buzzard, and S. Mary, Felmersham, are fine specimens. There are a few sepulchral effigies;—and many brasses, of which the best are at S. Laurence, Wymington, and All Saints, Sutton.

## BERKSHIRE.

The churches in the southern and eastern parts of this county are mostly mean in their general appearance, being composed of bad materials, chiefly flint and chalk, and much patched with brickwork. The towers are usually low and plain, though there are some pretty good ones chequered in flint and stone: as Reading S. Laurence and S. Mary: in several cases there is only a wooden belfry. There is a good deal of plain early work in this part of the county, both Romanesque and First-Pointed: and occasionally some good specimens of Middle-Pointed, as at S. John, Shottesbrook, and the chancel of S. Michael, Warfield. But the badness of the material has caused a good deal of modern restoration in the worst style.

In the north-west district stone is more generally

used; and here there are several fine churches, partaking of the character of those in Wilts and Oxon. The towers are not lofty: there is often no clerestory: and frequently only one aisle. In this district there is much of very good First and Middle-Pointed: of the former we may refer to the fine large chancel of All Saints, Faringdon, and that of S. Mary, Cholsey; of the latter, parts of S. Michael, Steventon. There are some doors and other portions of Romanesque work; of which the nave and transepts of S. Mary, Cholsey, form an excellent plain specimen: and S. — Avington, a very fine one.

There are a few stone spires, as S. John, Shottesbrook, Abingdon S. Helen, and S. Faith, Shillingford; and the cruciform arrangement is found at All Saints, Faringdon, S. Mary, Cholsey, S. John, Shottesbrook, S. Mary, Uffington, and SS. Peter and Paul, Wantage. Of sedilia and piscinæ there are some very good specimens; there are a few rood-screens, and some early fonts; in which the circular form predominates. That at S. Andrew, Clewer, is of lead. Of several monumental effigies, the fine Middle-Pointed one at S. Mary, Aldworth, is the best; Berkshire is a good county for brasses.

## BUCKINGHAMSHIRE.

In the larger part of this county the churches are generally very fair buildings with good chancels, aisles, clerestories, and plain towers, not unlike those of Beds. Except in the northern extremity of the county the material is usually inferior, and commonly rough-cast or stuccoed. The prevailing features are Middle and Third-Pointed, though First-Pointed is also met with, especially in internal arcades. Middle-Pointed windows

are very common in the north of the county ; and in its central part are several with square heads, or contrasted arches of transitional character between Middle and Third-Pointed. In parts of the county the character of the church approximates to that of the adjacent ones of Northampton and Oxford.

In a small part of the south end of the county, adjoining Berks and Middlesex, the churches are, in many instances, small, and generally inferior in their architectural character, having small low steeples, wholly or in part of wood. Among these, however, some good Norman and First-Pointed work may be found, and even some Middle-Pointed windows, as at S. Peter, Burnham, and S. Mary, Hitcham.

The only complete Norman churches are S. Mary, Stewkley, and S. Laurence, Upton. There are no entirely First-Pointed churches ; but very good work of that date occurs in the chancels of S. Mary, Aylesbury, and SS. Mary and Nicholas, Chetwode.

The cruciform arrangement is found at S. Mary, Aylesbury, S. Mary, Stanley, S. Nicolas, Simpson, S. James, Bierton, S. Mary, Hambleden, and perhaps a few other instances. The only original stone spires are at SS. Peter and Paul, Olney, and S. James, Hanslope : but there are a few small ones of lead. The finest sedilia occur at S. Mary, Langley Marish, S. Mary, North Marston, S. Edmund, Maids' Morton, S. Laud, Sherrington, S. Nicolas, Aston Clinton. Rood-screens are not common ; but sepulchral effigies and brasses abound.

## CAMBRIDGESHIRE.

This county, for the diversity of the styles which it presents, and for its excellence in all, is perhaps inferior to none. The churches of its northern portion are,

in particular, singularly magnificent. The materials are better than, from the nature of the soil, might have been expected; this arises from the facilities of water-carriage.

Of Norman work there is least variety. S. Mary's chapel, Stourbridge; S. —, Stuntney; parts of the chancel of S. Peter, Coton; and Duxford S. John, and Duxford S. Peter, are most worthy of notice. Of First-Pointed, the chancels of Jesus College chapel, S. Andrew, Cherry Hinton, S. Lawrence, Foxton, Ely S. Mary, S. Andrew, Oakington, and Cambridge S. Andrew-the-Less, are very good examples. Of Middle-Pointed, the specimens are exceedingly fine. Cambridge S. Mary-the-Less is noted for its windows, especially the east window; SS. Mary and Michael, Trumpington, for the chasteness and variety of its details and singular clerestory; Holy Trinity, Bottisham, for the masterly manner in which its details, flint and clunch, are managed, and the boldness of its mouldings. The adjacent churches of S. Mary, Over, S. Andrew, Swavesey, and S. Mary, Willingham (the latter remarkable for its sacristy, which has a stone roof) are all excellent specimens of Middle-Pointed; so is also the chancel of the fine cross church of S. Andrew, Soham. Of transition to Third-Pointed, S. Andrew, Iselham, also a cross church, is a noble example. In Third-Pointed, S. Mary-the-Great, and Holy Trinity at Cambridge, are to be noticed; the latter is particularly curious for the size and good details of its transept windows; SS. Leonard and John, Leverington, is of remarkable size and magnificence, though it is far exceeded by S. Mary, Burwell, the windows and ornamental details of which can hardly be matched.

Stone spires are very common: sedilia and piscinæ not usually very remarkable. A good deal of ancient woodwork remains; the most remarkable specimen is the rood-loft at S. Mary, Guilden Morden. Brasses

abound, and are very good; the best occur in Holy Trinity, Balsham, S. Mary, Westley Waterless, S. Mary, Hinxton, and SS. Mary and Michael, Trumpington. Three churches have round towers; S. Mary, Westley Waterless, S. Mary, Bartlow, and S. Peter, Snailwell. These are all in the eastern part of the county, and therefore naturally follow a Suffolk use.

Of fonts, many beautiful instances occur; and that at SS. Leonard and John, Leverington, is, after S. Mary, Walsingham, Norfolk, the richest Third-Pointed specimen in England.

On the whole, if Cambridgeshire yields to Lincolnshire and Northamptonshire for Middle-Pointed, and to Somersetshire for Late-Pointed, for both together it holds the first place among English counties.

## CORNWALL.

There is not, generally speaking, any considerable difference between the churches of East and West Cornwall; the same form usually prevails, with low aisles, cradle-roofs, and undistinguished chancel.

Norman work appears in the church of S. Morvenna, Morwenstow, in S. German's, a doorway at S. James, Kilkhampton, and a doorway at the White Hart Inn, Launceston.

First-Pointed in the chancel of S. Austell and parts of S. Bartholomew, Lostwithiel; and some of doubtful appearance at S. Stephen-by-Launceston.

Middle-Pointed in the south chapel of S. Mary, Sheviock church, and in some portions of S. Bartholomew, Lostwithiel, which is a curious structure, widely differing from the general style of Cornish churches, but in some parts modernized. Its steeple is very singular and somewhat un-English. The tower in its lower

portion is First-Pointed and plain, and there is a porch on its side. On the tower rises an octagonal lantern with long windows of curious Middle-Pointed character, and each side terminated by a gable with finial, and the whole crowned by a spire.

There is here a clerestory, but no distinct chancel. The piers have no capitals; the east window is a fine Middle-Pointed one.

Of Third-Pointed churches, S. Petrock, Bodmin, S. Martin, Liskeard, S. Mary, Launceston, and S. Neot's, are amongst the largest and most striking. Launceston is externally covered with sculpture, and its date 1540.

S. Neot's has a large quantity of fine and well-preserved stained glass.

Norman fonts at S. Martin, Bodmin, S. Austell, S. Cuby, Kenwyn, S. Lanty, Lanteglos-by-Fowey; S. Thomas and S. Stephen-by-Launceston. Singular ones of later date, S. —, Boconnoc, S. Bartholomew, Lostwithiel.

Spires at S. Neot, Menheniot, S. Bartholomew, Lostwithiel, and S. Mary, Sheviock, but the latter is truncated.

S. Martin, Liskeard, has an additional south aisle.

Tombs of Middle-Pointed date at S. Mary, Sheviock, with effigies of great beauty; of later date, S. Andrew, Stratton, S. Lanty, Lanteglos-by-Fowey; carved bench-ends, Lanteglos-by-Fowey, S. Veep. The tower of S. Lanty, Lanteglos-by-Fowey, has an early appearance, but perhaps it is provincial coarseness.

The tower of S. Austell is a very fine one, having niches with statues and large crocketed pinnacles at the angles. The HOLY TRINITY is represented in the upper niche; there is also sculpture representing the lily pot.

The chancel at S. Austell inclines to the north.

In the western division of this county the prevailing

style is Third-Pointed; the windows having been almost all removed, to make way for sashes. The work is usually rude; owing, in part, to the great difficulty of working granite. The woodwork has been nearly all destroyed; but fine specimens remain at S. Hilary, S. Just, and S. Buryan; which last has a beautiful rood-screen. Of towers, Truro S. Mary, S. Paulinus, Paul (partly rebuilt after the attack of the Spaniards in 1590), and S. Buryan, are to be noticed; S. Hilary is almost an unique example of a stone spire; S. Probus, though built after 1560, has one of the finest Third-Pointed towers in England.

The extraordinary character of the Cornish fonts is well known; they almost all present a Romanesque idea, and Third-Pointed details.

The wayside crosses are very numerous and curious.

## CHESHIRE.

The prevailing character of the Cheshire churches is decidedly poor; the style is most commonly late and very poor Third-Pointed, and the material a coarse red sandstone which wears very badly.

The larger churches have aisles and clerestory, but the aisles are often continued very nearly or quite to the east end, so that there is no distinction in the ground-plan of nave and chancel. The best specimens are wholly or in part embattled.

The towers are often lofty, and sometimes have tolerable Third-Pointed details; but are more frequently inferior. Pinnacles are often wanting or unfinished.

In the smaller churches the arcades are very low and poor in effect; the piers usually octagonal. Square-headed windows subsequent to the Reformation, and other debased features occur frequently.

The best churches in the county are those which have least provincial character, *e.g.*, SS. Mary and Nicholas, Nantwich, S. Boniface, Bunbury, S. John, Chester, S. Oswald, Malpas, S. Mary, Astbury, and S. Andrew, Bebbington.

Norman work is found in S. John, Chester, and in some small portions of the Cathedral; at S. Laurence, Frodsham, S. Andrew, Bebbington, and some few doorways elsewhere.

First-Pointed specimens are rare; the clerestory of S. John's, and the Lady Chapel of the Cathedral; and the arcades of S. Michael and All Angels, Middlewich, S. Peter, Prestbury, and S. Bartholomew, Runcorn.

Of Middle-Pointed, is much of Chester Cathedral; the choir and transept of SS. Mary and Nicholas, Nantwich; the chancel of S. Boniface, Bunbury; and parts of S. Andrew, Bebbington, S. Mary, Astbury, S. Mary, Thornton, S. Oswald, Malpas, and S. Wilfrid, Groppenhall; but nothing of very superior quality except at Chester Cathedral and Nantwich.

Nantwich is a very fine cruciform church, much the handsomest in the county, having an octagonal tower in the centre, a stone pulpit, and fine stalls in the choir. There is no other cruciform church in Cheshire.

There are a few stone spires, as at S. Mary, Astbury, S. Mary, Eastham, S. Andrew, Bebbington, S. John Baptist, Aldford; and S. Wilfrid, Davenham.

Sedilia are not common, but occur at S. Oswald, Malpas, S. Wilfrid, Mobberley, and S. Boniface, Bunbury; besides the fine ones in the Cathedral. Several churches have no trace of piscinæ.

There are some fine roofs, as at S. Mary, Astbury, and S. —, Witton.

Within a few years there were several specimens of small churches constructed wholly or in part of wood and plaster; many of which have disappeared, but an

example yet remains at S. —, Lower Peover, where also the aisles are divided by wooden arches and pillars.

There are good rood-screens at S. Mary, Astbury, S. Wilfrid, Mobberley, and S. Bartholomew, Wilmslow; but the screen-work is usually late and bad.

There is but little ancient painted glass. Some good tombs remain at S. Boniface, Bunbury, S. Mary, Astbury, S. Bertoline, Barthomley, S. Michael, Macclesfield, and S. Oswald, Malpas; but there are hardly any brasses in the county.

The fonts are generally not very remarkable.

## CUMBERLAND.

Perhaps in no county of England are the churches so mean as in this, and their number was originally but small, owing to the mountainous nature of the county and its scanty population. In some of the remote valleys very small chapels are to be found with scarcely any architectural character; but most of the parish churches are but rude and humble structures, except where in consequence of an increased population they have been rebuilt in a far more offensive, though modern fashion.

The churches are mostly without aisles, and many have no tower, only a small open belfry. The architectural features are generally rude and plain, but a good proportion of Norman work still remains, especially in doorways and in fonts, of which there are some remarkable specimens. The church of S. Leonard, Warwick, is a very complete Romanesque one, and has a well preserved semicircular apse; and at S. Bridget, Bridekirk, is a font which is probably anterior to the Conquest.

There is also a good deal of coarse and poor Third-Pointed work, as at S. Kentigern, Crossthwaite; Holy Trinity, Wetherell.

The largest and best Ecclesiastical buildings are mainly First-Pointed, as Carlisle Cathedral, S. Bees, S. Mary, Lanercost, Holme and Calder Abbey. S. Bees is however of very simple character. Except the grand east window of Carlisle Cathedral, there are very few Middle-Pointed features in the county. There are some very strongly built towers which were evidently intended for purposes of defence, as S. Cuthbert, Great Salkeld, and S. Michael, Burgh-on-the-Sands. The material used is generally a coarse red sandstone.

There are few specimens of sedilia, piscinæ, or screens, worthy of notice, but several curious ancient gravestones are to be found, and some singular early crosses.

## DERBYSHIRE

presents a tolerable number of churches of fair proportions and varied in their architectural features.

Norman work is by no means rare, especially in doorways; the desecrated chapel of S. —, Steetley, and the church of S. Michael, Pleasley, are curious complete specimens of this style. At S. Wyston, Repton, the chancel with its crypt are probably Saxon.

There is some very good First-Pointed at S. Oswald, Ashbourne, and in All Saints, Bakewell, chancel.

Of Middle-Pointed, a considerable amount of good specimens, as at S. John, Tideswell, All Saints, Chesterfield, S. Giles, Sandiacre, S. Matthew, Morley, S. Mary, Chaddesden, and S. Mary, Norbury.

The Third-Pointed work is generally coarse and poor, though the tower of All Saints, Derby, is a well-known fine specimen, late in the style.

There are some large cruciform churches, as S. Oswald, Ashbourne; All Saints, Bakewell; All Saints, Chesterfield; and S. John, Tideswell. The clerestory is most usually found when there are aisles, and the chancels are well developed. There are numerous stone spires, as S. Oswald, Ashbourne, All Saints, Lawley, All Saints, Bredsall, S. Alkmund, Duffield, S. Michael, Hathersage, S. Matthew, Morley, S. Wyton, Repton, S. Mary, Spondon, S. Peter, Hope, S. Clement, Horsley, &c. The last two, and some others, are of the broach kind.

There are several fine specimens of sedilia and piscinæ; lychnoscopes are common, and some curious aumbries may be found. Rood-screens remain in several churches, and there is a fair amount of painted glass, especially at S. Matthew, Morley, and S. Mary, Norbury. The fonts do not appear to be very remarkable in general, but the county is rich in sepulchral monuments, many of great beauty and interest.

## DEVONSHIRE.

The Ecclesiology of this county has a very distinct character, yet with much resemblance to that of Cornwall, especially in the parts adjacent to it.

The Third-Pointed is the universal style throughout, and the general arrangement in every part of the county is much the same, though there are some features peculiar to districts. So great is the general resemblance among the churches that they appear to have been, with few exceptions, all built or reconstructed about the same time.

The most marked features are these: (1.) The absence of any architectural distinction of chancel; (2.) The aisle or aisles being continued very nearly to the

east end; (3.) The want of a clerestory; (4.) The nave and aisles having separate coved roofs, but of equal height; also the large amount of rood-loft and parclose-screens actually existing, which form in most cases the only ostensible division of the chancel.

To each of these there are of course exceptions, but their general prevalence is very remarkable.

Such an arrangement produces, as may be imagined, a displeasing and unpicturesque effect externally, from the long unbroken line both of wall and roof which is thus presented, and from the body being often too low in proportion to the tower; and the interior, though relieved by some elegant and ornamental features, is often on the whole heavy and unsatisfactory.

The towers are also peculiar, though there are varieties in them in different localities, and the greater part are more or less coarse, though some are lofty and imposing in their general effect. One very common feature throughout the county is the existence of an octagonal turret on one side, sometimes in the middle, dividing the belfry windows, and often removed from the angle. The buttresses also are often removed from the angles, but in several instances are wanting altogether, in which last case the tower usually tapers. In the extreme south the belfry windows are often two trefoiled lights beneath a very flat arch; and sometimes unconnected.

On the part eastward of the Exe they are more commonly pointed.

In the district lying between the Exe and the borders of Dartmoor, in the neighbourhood of Newton Abbot, the belfry windows often have two narrow lights with semicircular heads, but this is evidently a provincialism, and has no claim to be considered as of an early period. Some towers in the south are very rude and plain, with single narrow belfry windows, and a corbel-table having a First-Pointed look

and no buttresses; but these may still belong to a later period.

Some of the towers in the south have pinnacles, usually four-sided and poor; in the north, crocketed pinnacles are common, and the towers have often a good outline. In the granite districts some are really very lofty and handsome, and have large crocketed pinnacles, as at S. Andrew, Plymouth, All Saints, Okehampton, S. Pancras, Widdecombe-in-the-Moor, &c. It is remarkable that the tower arch is usually of the plainest kind, without mouldings or shafts, and at first sight would appear First-Pointed.

There are not many spires, and those not particularly lofty or elegant; they occur almost wholly in the south, as at S. George, Modbury, S. Peter, Ermington, S. Edmund, Kingsbridge, S. —, Marlborough, S. Laurence, Bigbury, and S. Mary, Slapton.

An octagonal rood-turret on the north or south is very common. In some districts the body is embattled, but more often not so.

There are few churches without aisles, though several have only one: and the only instances of clerestories, as Ottery S. Mary, Holy Cross, Crediton, S. Peter Tiverton, S. Andrew, Collumpton, occur in churches which scarcely partake of the distinctive character of this county, and perhaps the same may be said of the genuine cruciform churches, which are few in number; though it is common to find transeptal chapels opening from the aisles, and one transept when there is only one aisle.

There are some large porches, with parvises and occasionally with good groining. The doorways are usually of a plain kind, though some more ornamental ones occasionally are found. The arches dividing the aisles are sometimes of the Tudor or contrasted form; in some parts of the county the piers are formed of very closely clustered shafts, and have a general capi-

tal exhibiting rich foliage with figures or heraldic shields intermixed, of a peculiar character and sometimes very elegant execution. The most frequent kind has four shafts, each with octagonal capital and stilted base.

The octagonal pier is sometimes found.

The roofs are almost always of the coved form with ribs forming square compartments, which are plaistered, and bosses at the points of intersection. A richer kind of roof is rare.

The window-tracery is generally not of the very best Third-Pointed kind, but is pretty uniform throughout the county; and together with all the other features, improves near the borders of Somerset and Dorset. In the extreme south are some very ugly windows without foils or tracery; and there is a kind of spurious Middle-Pointed form of tracery, which occurs not unfrequently, as at S. John, Broad Clyst; S. Martin, Sherford; S. John, Little Hempston; Holy Trinity, Tor Bryan, &c. Chancel arches occur chiefly eastward of the Exe.

The specimens of the three earlier styles are rare and in small portions. Norman is scarcely seen, except in doors, which occur most often in the north-west district, and in fonts, of which there are several in all parts of the county. Some few other features in this style may be found in the towers of the Cathedral, and of S. Mary Major, Exeter, and of S. Giles, Sidbury (rebuilt exactly according to the original;) also the arches and pillars of S. Mary Arches, Exeter, and small portions on the east of the Exe.

Of First-Pointed is nearly the whole of the fine church of Ottery S. Mary, and most of those of S. Andrew, Aveton Gifford, and S. Winifred, Branscombe. Smaller portions appear at S. John's, Lustleigh, Holy Trinity, Ilfracombe, Holy Cross, Crediton, S. Giles, Sidbury, S. Mary, Denbury, SS. Peter and Mary, Sal-

combe, and S. Edmund, Kingsbridge, and occasionally a single lancet is found amidst much later work.

The only great Middle-Pointed specimen is found in Exeter Cathedral, which however cannot be said to have any local peculiarity. Much of S. Peter, Tavistock church, is of this style; also the chancels of S. Mary, Slopston, S. Laurence, Bigbury, S. Sylvester, Chivelstone, and SS. Mary and Gregory, Frithelstock; and some occasional windows elsewhere. But these have none of the richer features of the style. At S. George, Modbury, and S. —, Ugborough, the arches and piers are so rude and coarse that they may possibly be early.

The material in the neighbourhood of Exeter and some other parts is a bad red sandstone, usually covered with rough-cast. In a large portion of the county a dark slaty stone is used, and granite is often employed both externally and internally.

The rood-loft and parclose-screens are so numerous that very few churches are without some portions of them. They may be considered as the great ornament of the Devonshire churches, and are of a very uniform but elegant character, generally retaining much of the original painting and gilding. In several instances the rood-loft itself remains.

A few stone screens may be seen, especially a very fine one at S. Mary, Totness: also some finely carved pulpits both in wood and stone; among the latter those of S. Andrew, Harberton, All Saints, North Molton, and S. Saviour, Dartmouth, are remarkable.

There are also several original standards with rich carving.

The usual arrangement of the chancels is rather unfavourable to the existence of fine sedilia, and very often there is no trace of a piscina. There are however good specimens of sedilia at S. Mary, Axminster, S. John, Lustleigh, S. Mary, Plympton, S. Saviour,

Dartmouth, S. Andrew, Harberton, and S. John, Broad Clyst : the two first of First-Pointed character ; in the last is the recumbent effigy of a knight. An unusual feature occurs at SS. Peter and Paul, Barnstaple, Holy Trinity, Ilfracombe, S. James, Swinbridge, and S. Peter, Tawstock, a small window in the roof for throwing light on the rood-loft.

Hagioscopes are often to be found.

There are some fine tombs and effigies, but brasses are rather uncommon ; two curious ones prior to 1400 occur at S. Peter, Stoke Fleming, and S. Saviour, Dartmouth. Many fragments of painted glass are to be found : some of the best is at S. Michael, Doddiscombsleigh.

The lych-gate is an universal and very pleasing feature throughout this county, and the churches are very frequently on eminences.

Among the largest and best of genuine Devonshire churches are : All Saints, Kenton, S. John, Broad Clyst, S. Andrew, Plymouth, S. Andrew, Harberton, S. James, Woolborough, S. Necton, Hartland, S. Mary, South Molton, S. —, Marlborough.

## DORSETSHIRE.

Here the prevailing style is Third-Pointed, though not quite of the same character as in Devonshire. Several churches seem to exhibit no earlier work, yet good specimens of the other styles may be found without difficulty, at least in individual features.

In the Isle of Purbeck, and near the coast, several Norman portions occur, and a few small churches, which are pretty complete specimens of that style, as S. Nicolas, Studland, and S. Nicolas, Worth, and some curious arches in S. Mary, Wareham.

There is also good First-Pointed work to be found, especially in chancels, as at Holy Rood, Buckland Newton.

Of Middle-Pointed there seems to be less than of any other style.

In some parts of the county there is abundance of good stone, and the churches are often well furnished externally; but in others, flints are much used, and sometimes chequered with stone.

On the borders of Somersetshire the Third-Pointed work is richer and the execution better. The towers there approximate to the ornamental character peculiar to that county, but they are generally of a good style throughout Dorset, almost invariably having a turret on one side and often pinnacles. The spire is very rare; S. Mary, Iwerne Minster, is perhaps the only specimen.

Panelled arches are very common in the western district, and also rich and elegant pierced parapets.

The churches are not generally very large, with the grand exceptions of S. Mary, Sherborne, and S. Cuthberga, Wimborne, which last has a central and a western tower, and often have but one aisle. There is usually a chancel arch, but in most cases the clerestory is wanting.

The roofs are often coved, and sometimes are of a rich character, as at S. Gregory, Marnhull. There is not much of screen-work, and perhaps no rood-loft, though the rood-steps are generally found. There are several instances of hagioscopes, but the sedilia, piscinæ, &c., are not usually of remarkable character.

Some tolerable pieces of painted glass are to be found, and several early fonts.

Sepulchral brasses are rare, but there are some fine tombs and stone effigies.

## DURHAM.

The original churches here are comparatively few, from the parishes being of great extent and large tracts formerly uninhabited, but the amount of Norman and First-Pointed features which remain is considerable; the Middle-Pointed by no means common, and the Third-Pointed, though often found, of a coarse and bad kind.

There are some Norman churches without aisles, and at S. Cuthbert, Billingham, and S. Peter, Monk Wearmouth, curious small but lofty towers, which have peculiarly early characteristics. In many instances the Norman work is very bold and pure.

In other specimens round arches are found mixed with First-Pointed features, as at S. Mary, Hart, and S. Oswald, Durham.

There are several good specimens of First-Pointed, some plain, some very elegant, as S. Hilda, Hartlepool, S. Cuthbert, Darlington, and Holy Cross, Ryton.

The Middle-Pointed perhaps is only seen in window tracery.

Some fine sedilia are to be found, and there is a good deal of wood screen-work, which, as well as the font covers, is generally of a late period.

There are some curious early fonts, and some good tombs; brasses are not very numerous.

There are specimens of good stone spires at S. Cuthbert, Darlington, Holy Cross, Ryton, S. Edwin, Coniscliffe, and SS. Mary and Cuthbert, Chester-le-Street; that at Holy Cross, Ryton, seems to be First-Pointed, and is of the broach kind.

Several churches in this county have been much modernised and some rebuilt.

## ESSEX.

This county abounds in churches, but is deficient in building-stone; consequently the material used is generally flint and clunch, and occasionally brick. In some few rich specimens stone is found in the ornamental portions, and in the northern parts occurs some of the inlaid work of flint and stone which is common in Norfolk and Suffolk, and not often seen in any other county.

In the northern part are some churches of great size and beauty, as S. Mary, Thaxted, S. Mary, Saffron Walden, S. Peter, Coggeshall, and Colchester S. James, all of Third-Pointed character; but the great mass of the Essex churches are of mean appearance, especially withoutside, on account of the badness of the materials used. Many are very small and without aisles, having only a wooden belfry; wooden spires are very common, varying in size and height, and often covered with lead. The brickwork which is used is often subsequent to the Reformation, and several towers are of that material, of which the battlements are graduated. The clerestory is frequent in the north and north-west districts, but rather less so in other parts, and there are some rather elegant porches in the north-west.

There are abundant specimens of every style. At S. Giles, Great Maplestead, and Colchester Holy Trinity, is some appearance of Saxon.

Colchester S. Botolph is early Norman, constructed with much of Roman brick. Other Norman examples are S. Mary, East Ham, (which has a semicircular apse) and S. Nicolas, Castle Hedingham, which is advanced and rich; but small portions, as doors and chancel arches, are very common.

**First-Pointed** is common, and often very plain and early in its character: but it is generally not unmixed with other styles.

Several good **Middle-Pointed** windows and other portions occur on the borders of Cambridgeshire and Herts, sometimes verging to **Third-Pointed**. At All Saints, Maldon, the south aisle is early in the style and very elegant, and the chancel of S. Michael, Great Sampford, is a beautiful later specimen.

Of **Third-Pointed** are some very fine and spacious churches without admixture, especially S. Mary, Thaxted, S. Mary, Saffron Walden, S. Mary, Dedham, S. Peter, Coggeshall, and Colchester S. James: the first two are among the finest churches of this kind in England.

Some **Third-Pointed** work of a less good kind is very universal in Essex, and few churches are without it in some shape.

There are not many fine or lofty towers, but those at S. Mary, Dedham, S. Mary, Newport, and S. Mary, Prittlewell, are handsome ones of **Third-Pointed** character. At All Saints, Maldon, the tower is triangular, probably the only one in the kingdom; at S. Mary, Bromfield, and S. Nicolas, Okendon, the towers are round and Early.

Stone spires occur only at S. Mary, Thaxted, and S. Mary, Saffron Walden; the first a facsimile of the original one which was damaged by a storm; the last a modern one built in place of one of wood.

There are examples of sedilia, not often very fine; but at S. Mary, Great Sampford, besides three in the usual place, the chancel has eleven stone seats on each side.

There are but few rood-lofts or screens; the fonts are very varied in their character. There is not much painted glass, but a great many good monumental brasses.

The church of S. John, Little Maplestead, is remarkable from being one of the four churches; and of later date than the others, being of Middle-Pointed character.

## GLOUCESTERSHIRE.

This county is remarkable for the fine architectural features of its churches, and exhibits excellent specimens of every style, from early Norman to advanced Third-Pointed, a circumstance which may in great measure be accounted for from the quantity of good building-stone which it contains.

Where there is so much variety it is not easy to specify distinctive features, and the churches are of every size and form, many presenting a great mixture of style. There are apparent Saxon specimens at Holy Trinity, Deerhurst, S. Andrew, Miserden, and Holy Rood, Daglingworth.

The Norman work is abundant, both in large and small churches. It is found on a grand scale in the Cathedral church of Gloucester and at S. Mary, Tewkesbury; and very fine in the exterior of the nave of S. Michael, Bishop's Cleeve, while in small specimens, as S. John, Elkstone, and S. Mary, Rudford, and in numerous doorways, chancel-arches, and other portions, it is to be seen in great variety of detail both plain and rich.

There is much First-Pointed work, both early and advanced, though probably no unmixed specimens. Some of the most considerable are at S. Mary, Berkeley, S. Mary, Almondsbury, and the arcades within the churches of S. Mary, Wootton-under-Edge, and Holy Trinity, Westbury (near Bristol).

But perhaps the most distinctive character of this county will be found in the Middle and Third-Pointed

features, of which it contains so many examples. Several churches have the Middle-Pointed work much less mixed than usual, and its character is often both pure and rich. Flowing tracery is the most frequent, and the ball-flower is very plentifully used, both externally and internally, occurring sometimes on the monials of the windows, as in the Cathedral and S. Michael at Gloucester, and at All Hallows, South Cerney.

Circular windows, rare in parish churches, appear in this county, as at S. Mary, Cheltenham, S. Mary, Berkeley, S. Mary, Charlton Kings, and in the north transept of S. Mary, Tewkesbury; while in the south transept of Tewkesbury is one of triangular form. There are very fine windows at S. Nicolas, Standish, and Bristol S. Mark.

There are several examples of transition from Middle to Third-Pointed, as in a large part of Bristol Cathedral, the neglected church of S. Peter, Frocester, and at S. James, Campden.

The Third-Pointed of this county is of a very rich and fine kind and appears conspicuously in several towers, some of which have not only rich panelling but pierced battlements and pinnacles. Of the finest kind are those of Gloucester Cathedral, S. John, Cirencester, S. Mary, Thornbury, and S. Stephen, in Bristol, which approaches more to the style of Somersetshire. Other fine towers are at S. Mary, Wootton-under-Edge, S. Mary, Yate, S. John, Chipping Sodbury, S. Mary, Bitton, and S. Peter, Winchcombe, and there is a peculiar sort of steeple with very large belfry windows, which occurs in some of the parish churches of Gloucester city.

In Bristol and its vicinity it is common to find a corner turret crowned by a large pinnacle, sometimes pierced, and rising above the other pinnacles. Panelled and pierced parapets are very common in the southwest district, and there is in many points an approxi-

mation to the Somersetshire character. Many churches are almost wholly of this style.

There are several stone spires, some of very good outline and proportion, as S. John, Slymbridge, S. Mary, Lydney, S. Mary, Tetbury, S. Swithin, Quinton, S. Laurence, Lechlade, &c.; others less elegant and squared at the base, as S. Mary, Cheltenham, S. Laurence, Stroud. A few multangular towers occur; that at S. Laurence, Swindon, is hexagonal.

The clerestory is not an universal feature in Gloucestershire, even in large churches, and when it occurs, almost invariably Third-Pointed.

The cruciform plan is by no means uncommon.

The Sancte-bellcot occurs frequently. Fine examples of sedilia are numerous, as also elegant and curious piscinæ. There are several remarkable fonts, especially of Norman character.

Screen-work, both in wood and stone, occurs in many churches. In Gloucester Cathedral, S. Mary, Tewkesbury, and S. John, Cirencester, is a great deal, but rood-screens do not commonly remain. At S. Mary, Berkeley, is a very fine stone one.

Stone pulpits occur oftener than in most counties; there are good ones at S. Peter, Winchcombe, SS. Peter and Paul, Northleach, All Saints, North Cerny, &c.

Few counties contain so many fine tombs and sepulchral effigies, of which many are of the richest kind, especially those at S. Mary, Tewkesbury.

There is also a fair quantity of fine painted glass, as at S. Mary, Tewkesbury, S. John, Cirencester, S. Michael, Michel Dean, Siddington S. Peter, and S. Nicolas, Ashchurch.

## HAMPSHIRE.

The churches are for the most part of plain and rude exterior, and constructed of rough flints and chalk, though stone is used in the finer specimens. Many are very small, and a wooden bellcot is often the substitute for a tower; but there is to be found in them a large proportion of early work, often rude, but occasionally rich within, which invests them with no ordinary interest.

Many churches have only a chancel and nave, and from their mean and insignificant appearance might be disregarded by a common observer, and even in those which are of larger dimensions the external features are by no means prepossessing; but it is certain that a large proportion of them will well repay the trouble of an attentive examination.

In S. Martin, Hedborn-Worthy, and S. —, Corhampton, will be seen the curious longitudinal ribs, (and in the latter other features) indicative of the Saxon period.

In numerous examples the chancel-arch is a very small and plain semicircular one, and not unfrequently there is a large hagioscope on one or both sides of it, as at S. Mary, Littleton, S. Mary, Ashby, S. —, Chilcomb, &c.

Sometimes however Romanesque work of a very rich description occurs in the doorway or chancel-arches, as at S. John, Itchen Abbey, S. —, Petersfield, S. Mary, Winchfield, S. Mary, Porchester, &c.

The grand and well-known examples of S. Mary, Romsey, Holy Trinity, Christchurch, and the transepts of Winchester Cathedral, are among the finest and most interesting in England, and in the vastness of

their scale form a striking contrast to the humble village churches around them of the same period. And Romanesque work is so frequent in every part of the county, that it is hardly necessary to notice any particular examples, unless it be the tower of All Saints, East Meon, which is an unusually fine one, having circular windows above the belfry, S. —, Petersfield, and S. Mary, Porchester, churches which are very complete and uniform.

Romanesque and First-Pointed work are often much mixed together in the same church, and there are some good specimens of transition from Romanesque to First-Pointed, among which S. Mary, Easton church is well worthy of notice, having an apse and a groined chancel; not to mention the curious and celebrated church of S. Cross.

There are numerous examples of First-Pointed work throughout the county; often simple and unadorned, sometimes richly worked within.

The Lady Chapel of Winchester Cathedral, the choir and transepts of S. Thomas of Canterbury, Portsmouth, and the chancel of SS. Peter and Paul, Ringwood, present the finest and most considerable specimens of this style. The Garrison chapel at Portsmouth, S. Michael, Cheriton, and S. —, Warblington, have also some very good work.

Of Middle-Pointed works the specimens are few and generally unimportant, with the exception of the eastern part of the choir of Winchester Cathedral, and the curious church of S. Mary, South Hayling, which exhibits in its nave an elegant early example of this style, and has circular windows in the clerestory, containing quatrefoils. There are some good windows at S. Mary, Fordingbridge, and elsewhere, but not much beyond windows.

The Third-Pointed, if we except William of Wykeham's fine work in the Cathedral and College of Win-

chester, and the church of S. Michael, Basingstoke, which has much of the same character, and the choir of Holy Trinity, Christchurch, is of a very plain and ordinary kind, though occasionally good windows may be seen in the larger churches.

The clerestory is of rare occurrence in Hampshire, except in the very large churches, as S. Mary, Romsey, Holy Trinity, Christchurch, S. Cross, and S. Thomas of Canterbury, Portsmouth; but at S. Mary, South Hayling, and S. Mary, Stoke Meon, it is found with circular windows of early Middle-Pointed character; in some other instances it is Third-Pointed.

There are few instances of moulded parapets or battlement; the towers are usually low but sometimes massive and of early character; they are often finished with a wooden belfry and sometimes with a shingled spire, as at All Saints, East Meon. There is no original stone spire in the county, except in the Isle of Wight. The small bellcot is very common, and sometimes is mounted upon a low basement having a tiled roof.

Pinnacles are rarely seen.

The cruciform plan is not very uncommon in large churches, and occurs at All Saints, East Meon, S. Thomas of Canterbury, Portsmouth, S. Faith, Havant, SS. Peter and Paul, Ringwood, and the old church of S. Mary, Andover (now destroyed), besides the conventual churches of Holy Trinity, Christchurch, S. Mary, Romsey, and S. Cross, and S. Mary, Porchester.

Sometimes the steeple rises in the centre without transepts, as at S. Mary, Basing, and S. Mary, South Hayling.

There are many curious specimens of piscinæ, aumbryes, and other objects of ecclesiological interest, but not many fine sedilia.

There is not very much of screen-work or rood-lofts, but some screens of earlier date than usual occur at S. Mary, Fordingbridge, and Winchester S. John.

The fonts are very often fine Romanesque ones; those in Winchester Cathedral and All Saints, East Meon, have very large square bowls, curiously sculptured and much alike, and that of Southampton S. Michael is very similar.

Encaustic tiles are plentiful, as at S. Cross, S. —, Chilcomb, S. Martin, Headbourne Worthy, &c.

The remains of painted glass are not very important.

The sepulchral monuments are numerous and beautiful in the Cathedral, and several fair specimens exist in the parish churches.

The wooden porch with tracery and feathering often occurs in Hants: very elegant and picturesque specimens may be seen at S. —, Warblington, and S. —, Farnborough.

## HEREFORDSHIRE.

The Ecclesiology of this county is interesting and peculiar, and may be said to extend itself into the adjoining parts of South Shropshire.

The material almost universally adopted is a very good reddish sandstone, infinitely superior both in colour and quality to that of Cheshire and North Shropshire; and one remarkable peculiarity of this county is the comparative rarity of Third-Pointed work, while the earlier styles are found in abundance and great purity. Windows of Third-Pointed character have not unfrequently been inserted, but scarcely any churches seem to have been rebuilt in that period, or even to have received any considerable addition or alteration.

Romanesque features, especially doors, are pretty numerous; but of First and Middle-Pointed work there is a vast quantity. Sometimes these styles occur.

intermixed, but there are many examples of each separately, which are remarkable for elegance and purity.

There is generally much solidity of construction, and no great quantity of external ornament, except in a few rich specimens. The roofs are covered with a kind of flag or dark strong tiles, which have a very good effect; that of the clerestory and of the chancel usually of high pitch, in the aisles of the *lean-to* form.

The clerestory in this county is almost always of a date prior to Third-Pointed, thus affording a striking exception to the general rule. Sometimes it has First-Pointed lancets, as at Holy Trinity, Bosbury; sometimes trefoiled single lights, as at SS. John and Alkmund, Aymestrey; in other cases circular windows quatrefoiled or cinquefoiled, as at S. Peter, Pembridge, and S. Michael, Kingsland. At S. Mary, Dillwyn, the lancet windows remain in the clerestory mixed with some of a later date.

The towers are often very solid and massive, with few openings, and appear in several cases to have been constructed for purposes of defence, which is the more probable from this being a border county. Some have the lower part of Romanesque and many of First-Pointed character, having very narrow lancet-windows or sometimes square headed loop-holes, and even in those of later date large west windows are not common. At SS. John and Alkmund, Aymestrey, the lower chamber of the tower has a stone vaulted roof, and the story over it, now the ringing-floor, has narrow windows very much splayed internally, and with window seats on each side. This tower appears to be of the fourteenth century, and its lower part forms a porch entered from without by an arch unusually large for a doorway.

Another peculiarity of Herefordshire is the frequent position of the steeple in an unusual place. At SS. Peter and Paul, Weobly, Hereford All Saints,

and S. Mary, Dillwyn, at the west end of the north aisle; in the latter case incroaching on the nave, so as to leave room only for a small window. At Hereford S. Peter, rising from the middle of the south aisle; at S. Michael, Kingston, on the south side of the nave; at S. Mary, Fownhope, and S. Bartholomew, Much Marcle, between the nave and chancel, there being no transept; at S. Andrew, Hampton Bishop, on the north side of the nave; at SS. Peter and Paul, Leintwardine, over the south porch; while at S. Michael, Ledbury, Holy Trinity, Bosbury, S. Bartholomew, Holmer, and S. Peter, Pembridge, it is wholly detached from the body. At S. Peter, Pembridge, the steeple is a rude structure, with a casing timber roof covered with tiles, that cannot be termed a tower.

The towers of village churches have generally pointed tiled roofs.

There are several stone spires of fine height and proportions, as SS. Peter and Paul, Weobly, S. Mary, Ross, All Saints and S. Peter, in Hereford, S. Mary, Stoke Edith, S. Peter, Peterchurch, &c., and some few of shingles.

Embattled parapets are rare, except in a few Third-Pointed towers.

There are numerous good Romanesque examples, as the nave and choir of the Cathedral, the north side of SS. Peter and Paul, Leominster, and the curious churches of S. Michael, Moccas, S. David, Kilpeck, and S. Peter, Peterchurch, all which have an eastern apse; at S. Peter, Peterchurch, the chancel is in two divisions.

First-Pointed examples are very numerous; those of the richest kind are the Lady Chapel of the Cathedral and the beautiful church of Holy Trinity and S. Mary, Abbey Dore, which has many very elegant and singular features; but the usual character of this style in Herefordshire is simple and bold, as at S. Bartholomew,

Holmer, S. Michael, Kingston, chancel, S. Mary, Little Hereford, Holy Trinity, Bosbury, S. Michael, Lyonsshall, &c.

The arcades are most commonly of this style; sometimes the arches are obtuse and the pillars massive, but more often the pillars are light, and the octagonal capital is a peculiarity with a round column.

The First and Middle-Pointed features are sometimes much intermixed, as at S. Mary, Madley, S. Mary, Dillwyn, SS. Peter and Paul, Weobly, Hereford All Saints, &c. A very common window in this county is of three lights within a containing arch; the two lateral ones of acute form, but the centre light not having a separate arch. These are occasionally foiled.

The church of Ledbury offers a fine specimen of gradual transition from Romanesque to Third-Pointed.

The Middle-Pointed work is usually very good, sometimes with simple tracery, sometimes of rich flowing kind; one characteristic in this county is the prevalence of the ball-flower in mouldings. It occurs on the monials of large windows in the churches of S. Michael, Ledbury, and SS. Peter and Paul, Leominster, and in Hereford Cathedral; in the Cathedral there is also a profusion of it on the central tower.

S. Peter, Pembridge church, is a fine plain Middle-Pointed example almost entirely uniform, on a large scale. Of a richer sort are the chancel of S. Mary, Madley, which has a multangular apse and a crypt, S. Catherine's chapel in Ledbury church, the south side of SS. Peter and Paul, Leominster, and the north transept of Hereford Cathedral, which has singular straight-sided arches, and the space about the triforium richly diapered.

The Cathedral church of the diocese partakes more than usual of the prevailing character of the county; it is built of the same material as most of the other

churches, and displays on a grand scale excellent examples of the three earlier styles.

There are some large stone porches and some very elegant ones of wood with feathering and tracery.

Many good specimens of sedilia occur even in small churches; there are some rood-lofts and screens, as at SS. John and Alkmund, Aymestrey, S. —, Orletan, and S. Peter, Pembridge, and some fine wood stall-work at S. Peter and All Saints, Hereford, SS. Peter and Paul, Leintwardine, and S. James, Wigmore.

There are some specimens of good open roofs; the best perhaps are at Hereford All Saints.

The chancels are mostly well developed, and hardly ever have aisles on both sides. The form of churches is sometimes irregular; at SS. Peter and Paul, Leominster, the plan is very singular, where two large buildings, one Romanesque, one First and Middle-Pointed are placed side by side.

The cruciform arrangement is uncommon, but there is a very good example at S. Peter, Pembridge, where the steeple is detached.

There are several fine tombs with effigies in the Cathedral church, furnishing examples of various ages, also some very large brasses. At S. Bartholomew, Much Marcle, are also some fine sepulchral effigies.

The fonts are usually of an early period, a large number very interesting Romanesque specimens.

A large portion of the cross remains in most of the churchyards of this county.

## HUNTINGDONSHIRE.

This county contains a large proportion of fine parish churches, exhibiting very good work of all the three pointed styles and some examples of Norman.

On the borders of Northamptonshire several churches partake of the general features of that county, and a good building-stone is much used. But even in the other part of the county where stone does not exist, there is no want of good ornamental work executed in superior stone.

Several churches are spacious, and almost all have well developed chancels, aisles, and clerestory; but it does not appear that there is any one of cruciform plan.

Large porches and well finished parapets are very common; many towers are finished with lofty spires of stone, some excellent specimens of the earlier broach kind, as All Saints, Ellington, S. Mary, Warboys, S. Michael, Chesterton, SS. Peter and Paul, Alconbury, &c.; others of a later character and very elegant, as S. Ivo, S. Ives, S. Margaret, Hemingford Abbot, SS. Peter, Yaxley, &c.

The towers are often wholly or partly engaged with the aisles, and sometimes without a west door. There is a considerable resemblance between several of the towers, and the clerestory is almost invariably of Third-Pointed character.

There is very early work, possibly Saxon, in the tower of S. Augustine, Woodstone; some early Norman in the chancel of S. Thomas of Canterbury, Ramsey, and other specimens of Norman work at Holy Cross, Bury, All Saints, Hartford, S. Margaret, Fletton, the chancel-arch of S. Mary, Warboys, &c.

In several instances round and pointed arches are much intermixed, and there are very interesting examples of transition from Norman to First-Pointed in the fine church of S. Thomas of Canterbury, Ramsey, and at S. Andrew, Allwalton; also at S. Augustine, Woodstone, All Saints, Hartford, and S. James, Hemingford-Grey.

First-Pointed work is abundant; fine specimens exist

at S. Mary, Warboys, in the arcades of Huntingdon S. Mary, S. Michael, Chesterton, steeple and arcades and parts of Holy Cross, Bury.

There are some examples of transition from First to Second-Pointed, as S. Mary, Brampton, chancel.

There is a splendid Middle-Pointed example in the large chancel of SS. Peter and Paul, Fen Stanton. All Saints, Elton, chancel, is a fair specimen of the same style, but there are not so many good examples of this as of First-Pointed. Several windows however occur throughout the county; and perhaps as large a number of plain Middle-Pointed piers as, proportionately, in any county.

There is a good deal of Third-Pointed work; S. Mary, S. Neot's, is a large and grand church of this style, but rather late; and the churches of S. Ivo, S. Ives, S. Mary, Brampton, S. Mary, Buckden, S. Mary, Godmanchester, are large and handsome. The towers of S. Mary, S. Neot's, and Huntingdon S. Mary, are rich and not inelegant.

There are some specimens bearing dates of the seventeenth century, which are better in their general effect than might be expected; as the steeples of S. Mary, Godmanchester, and S. Mary, Brampton, and the porch of S. Martin, Little Stukeley.

This county abounds in sedilia and piscinæ of excellent style, and the lychnoscope is almost universal.

Ancient open benches are often found but not very rich. There is not very much of screen-work, but there is some at Ramsey and Fen Stanton, S. Neot's, and two curious wooden lecterns occur at Holy Cross, Bury, and S. Thomas of Canterbury, Ramsey.

There are many good ancient fonts, some Norman and First-Pointed: monumental effigies and brasses do not occur often.

## KENT.

This county is interesting in its Ecclesiology and exhibits many good specimens of every style, from early Norman to advanced Third-Pointed, but in almost every case the external work is extremely plain, and where rich ornamental work is found, it is, as regards the first three styles at least, exclusively within the church.

In the Weald, and in a considerable portion of the western division, the Kentish rag and the Bethersden stone are much used, though, sometimes intermixed with flints. These materials are of fair appearance, but do not seem to admit of very delicate work. In some parts of the eastern division, especially near Dover, rough flints and chalk are the usual material, and the churches are generally smaller and more rude than in the other parts of the county.

One feature which prevails extensively in Kent is the square tower with a turret at one angle, surmounting the battlement, and these towers are mostly of stone and of Third-Pointed character.

In the larger churches there is generally a large aisle on each side of the chancel, sometimes wider than those of the nave; the clerestory is rarely found, and the aisles have often separate roofs, in all cases covered with tiles.

The smaller churches, especially in the south-east, have often no aisles, and sometimes only one; many have no steeple, but only a wooden belfry, or else a low tower of flints, which is not unfrequently surmounted by a wooden spire; which last feature may also be seen in some larger churches in different parts of the county, as S. Mary, Minster-in-Thamet, S. Mary, Wingham, S. Mary, Willesborough, S. —, East

Farleigh, S. George, Beckenham, &c., some of which are not inelegant in form, and harmonise well with the scenery about them.

The steeples will be found not unfrequently in unusual situations.

On the south of the nave, often forming a porch, as S. Laurence, Bapchild, All Saints, Maidstone, All Saints, Snodland, S. John, West Wickham, S. Nicolas, Otham, S. Peter, West Cliffe, Sandwich S. Mary, S. Nicolas in Thanet, S. Laurence, Godmersham, S. —, Preston-by-Faversham, S. Mary, Patricksbourne.

On the north of the nave, as S. Michael, Offham.

Between the aisle of the nave and that of the chancel, as Holy Trinity, Dartford, Canterbury S. Mildred.

At the west end of the south aisle, as S. Mary, Lamberhurst, S. John, Mersham, Canterbury Holy Cross.

At the west end of the north aisle, S. Peter's-in-Thamet, S. John, Margate, S. Martin, Herne, S. Nicolas, Chislehurst.

Between nave and chancel, Dover S. James, Sandwich S. Peter.

On the south side of the chancel, All Saints, Birchington.

Some of the larger churches have only one aisle, as Holy Trinity, Milton (near Sittingbourne), All Saints, Staplehurst, SS. Peter and Paul, Headcorn, S. John, Mersham, S. Peter, Aylesford, &c., but in many cases there is a kind of transeptal chapel on one side.

Excepting in towers a battlement seldom occurs in this county, though it is found in the aisles of S. Nicolas, Seven Oaks, All Saints, Maidstone, S. Michael, Sittingbourne, S. Mary, Newington, S. Dunstan, Cranbrook, and a few other instances. In general, there is neither parapet nor cornice.

The steeples are generally of two kinds, either the large embattled Third-Pointed tower before mentioned,

having the turret at one angle, or a plain and low one of flints, sometimes of very early date, and surmounted by a shingled spire, or a wooden belfry; and, as we have before observed, there is sometimes no tower at all, but only a wooden bell-turret.

Pinnacles are very rare in Kent; but they occur in the towers of S. Mary, Ashford, S. Mildred, Tenterden, S. John, Penshurst, and S. Mary, Chiddingstone, in all which they are nearly similar, of large size, octagonal form, and crocketed, not unlike those which are found in Cornwall and the adjacent parts of Devonshire. At Lydd is a lofty and more elegant tower, with pinnacles of a different character.

This county has the rare distinction of containing two cathedrals. That of Canterbury, with all its magnificence, can hardly be said to exhibit any ecclesiological features peculiar to Kent; but that of Rochester, though not a cathedral of the first or even of the second class, partakes very much of Kentish character in its plain external masonry of Kentish rag with occasional flints, and its excellent Norman and First-Pointed work perfectly harmonize with what is found in the parochial churches, magnified into cathedral scale. It is to be regretted that the original steeple has been *tortured* into its present form, and the old heavy spire removed, which, however ungraceful it might have been, had about it a very distinctive character.

There is far more of First-Pointed work in this county than of any other style. Some churches are almost unaltered, and it often occurs of a rude and homely character, though occasionally very fine in internal features. The arcades are often extremely plain; with square piers having no capitals, and no arch mouldings; the circular and octagonal columns are often seen intermixed, and it often happens that the north and south arcades are of quite different character.

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Sometimes the arches on the same side are of different size and shape.

The county is also rich in Middle-Pointed window tracery, of which there are many very elegant specimens, chiefly of the flowing kind. There is a two-light window with a *searfoil*, or a double cusped quatrefoil in the upper part, which is very common in Kent.

In the following churches the clerestory occurs, an exception to the general rule in this county. S. Margaret at Cliff, Norman; S. Mary, Hythe, and S. Mary, Eastry, (where it is First-Pointed); S. —, Mongeham, (transition to Middle-Pointed); S. John, Meopham, Middle-Pointed; All Saints, Maidstone, S. Dunstan, Cranbrook, S. Mary, Eleham, S. Mary, Great Chart, S. Nicolas in Thanet, Sandwich S. Clement, S. Mary, Cobham, S. Mary, Gillingham, All Saints, Brenchley, S. Nicolas, Seven Oaks, S. John, Penshurst, Holy Trinity, Dartford, where it is Third-Pointed. At S. Margaret, Horsmonden, and S. Mary, Faversham, it has been modernised.

The lychnoscope is not unfrequently found in the churches of this county; piscinæ are very abundant, of very various character. At Deal is a fine Norman one.

Sedilia are also very frequent, and many fine examples of triple ones occur even in small churches, in all the pointed styles. At Maidstone the sedilia are quintuple and Third-Pointed, and in several churches there is a single sedile in the chancel. The sedilia at S. —, Preston by Faversham, are very fine; beautifully diapered at the back, and retaining considerable traces of painting and gilding. At S. Mary, Stone, (near Dartford), is the singularity of a range of stalls on the north, south, and east sides of the sacarium. They are of transition character from First to Middle-Pointed, and within one on the south is a piscina; and at S.

Martin, Cheriton, (near Folkestone), there is a range of stalls on the north and south of the chancel, of First-Pointed character.

There are many examples of Norman work, both plain and rich, and sometimes there is curious mixture of round and pointed arches.

Of pure Norman among the best examples are S. Margaret at Cliff, a rich and complete specimen; the nave of Minster in Thanet, the nave of Rochester Cathedral, S. Mary, Barfreston, a small and very curious church, full of singular ornamental work; the chancel of S. Margaret, Darenth, very curious and vaulted; the towers of Dover S. Mary, and Sandwich S. Clement, and parts of the churches of S. Mark, Brabourne, S. Nicolas in Thanet, S. Nicholas, New Romney, S. Mary, Patricksbourne, S. Mary, Ripple, and S. Martin, Guston.

At S. Augustine, Northbourne, S. Laurence, S. John, Margate, S. Andrew, Buckland by Dover, S. Peter in Thanet, S. Stephen by Canterbury, in the towers of S. Mary, Eastry, and S. Nicholas, New Romney, will be seen admixtures of Norman and First-Pointed forms.

The magnificent choir of Canterbury Cathedral may also be considered as an example of mixed Norman and First-Pointed forms.

The First-Pointed specimens are very numerous. Among the finest and most considerable are the choir and transept of Rochester Cathedral, the greater part of S. Leonard, Hythe, of which the chancel is very splendid, the choir and transepts of Minster in Thanet, and the greater part of the churches of S. Mary, Eastry, S. Mary, Westwell, SS. Mary and Eanswith, Folkestone, S. Paul's Cray, S. Mary, Stockbury, (which has very elegant columns in the chancel), S. Martin, Eynesford, (remarkable for an eastern apse), the chancel of S. Mary, Cobham, the arcades of S. Mildred, Tenterden, All Saints, Lydd, SS. Peter and Paul, Shorne,

S. Mary, Gillingham, and the tower of S. Martin, Herne.

In the ruder and plainer work occur sometimes square piers without capitals or only imposts, and arches with no mouldings, as at SS. Peter and Paul, Saltwood, S. —, Mongeham, S. —, Preston by Faversham, S. Nicolas, Newington, (near Hythe), S. Mary, Langley, S. Mary, Smeeth, S. Mary, Woodnesborough, S. Mary, Chalk, S. Mary, Fordwich, S. Nicholas, Sturry, Canterbury S. Peter's, S. Michael, Hawkinge, and SS. Mary and Radegund, Postling, are also small plain examples of this style.

The church of S. Mary, Stone (near Dartford), has some singularly fine windows and other features of unusual richness of a transition character from First to Middle-Pointed.

There is good Middle-Pointed work, especially windows, in the churches of S. Botolph, Northfleet, S. Nicolas, Southfleet, Holy Trinity, Milton by Sittingbourne, S. John, Meopham, S. John, Sutton at Hone, S. Mary, Higham, All Saints, Boughton Aluph, S. Mary, Willesborough, S. Mary, Newington, (near Rainham), S. Mary, Wingham, and S. James, Staple, but hardly any of them are unmixed with other styles, and a majority of the churches contain work of all three Pointed styles.

S. Botolph, Northfleet, is interesting from having a western portion distinct from the nave and nearly as long: so also All Saints', Boxley.

The Third-Pointed work is generally not rich; the most highly finished specimen is the western portion of Canterbury Cathedral, and there are considerable specimens, nearly unmixed, in the churches of All Saints, Maidstone, S. Dunstan, Cranbrook, S. Mary, Ashford, S. Nicolas, Seven Oaks, SS. Mary and Eadburgh, Lyminge, S. Mary, Nettlestead, SS. Peter and Paul, Headcorn, &c. Very numerous towers are of this style.

Large porches, but not much enriched, are frequent ; but only occasionally groined. Porches of wood are very common, some of good character.

There is a good deal of wood screen-work, but it does not appear that there is any rood-loft.

At S. Botolph, Northfleet, SS. Peter and Paul, Swanscombe, and S. Mary, Newington, (near Rainham), are screens of early character (transition from First to Middle-Pointed), and some good ones of later date occur at Minster in Shepey, S. Nicolas in Thanet, S. Martin, Herne, S. —, Preston by Faversham, S. Nicolas, Rodmersham, &c. In many churches the original stalls in the chancel remain quite perfect, and portions of the original open benches are sometimes seen, but most of the churches are lamentably crowded with high pews. In S. Nicolas, Rodmersham, are three sedilia of wood, a very rare feature, and the churches of S. Mary, Lenham, SS. Peter and Paul, Swanscombe, and S. Martin, Detling, have rather elegant wooden letterns.

At S. John, Mersham, is a fine wood roof, but the roofs are usually plain.

Monumental brasses abound in this county, some of which are among the best specimens in England, but many have been lost, of which only the print is visible. At S. Mary, Cobham, is a large and fine series. At S. Peter, Seale, and Minster in Shepey, are two of the earliest that are to be found, and a very fine one at S. Mary, Ashford.

There are also some fine tombs in Rochester and Canterbury cathedrals, at Minster in Shepey, All Saints, Lydd, All Saints, Maidstone, S. Mary, Goudhurst, S. —, Preston by Faversham.

Some beautiful stained glass will be found in Canterbury Cathedral, S. —, Westwell, and S. Mary, Kennington, of First-Pointed period, and of later character some good fragments at S. Nicolas in Thanet, S.

Mary, Nettlestead, S. James, Staple, S. Mary, Wingham, S. Nicolas, Southfleet, S. John, Mersham, &c.

There are several early fonts, amongst which may be mentioned those of Canterbury S. Martin, S. Margaret, Darenth, Dover S. Mary, S. Mary, Fordwich, All Saints, Foot's Cray, and SS. Peter and Paul, Bromley, of Norman character.

Those of S. George, Wrotham, and Holy Trinity, Dartford, are First-Pointed; S. James, Staple, SS. Peter and Paul, Farningham, S. Mary, Kennington, S. Mary, Lenham, SS. Peter and Paul, Shorne, and S. Nicolas, Southfleet, are rich and curious specimens of the later style, but the generality of fonts in Kent are very plain, some with octagonal bowls, some plain square masses.

There are a few encaustic tiles, but not of a fine description.

There is no instance of an original stone spire; those of shingles are very common, some heavy, some of lighter construction.

The following churches are cruciform; S. Leonard, Hythe, S. Mary, Ashford, S. Laurence, Minster in Thanet, All Saints, Boughton Aluph, S. Mary, Faversham, S. Augustine, Northbourne, Sandwich S. Clement, S. Mary, Horton Kirby, Holy Innocents, Adisham, SS. Mary and Eanswith, Folkestone, and perhaps a few more.

At S. John, Mersham, the west window is a most singular one, very large, and of thirteen lights, with tracery which is difficult to assign to any but Third-Pointed period, but somewhat Flamboyant.

## LANCASHIRE.

This county as regards Ecclesiology is about the worst in England. Its churches were originally not

only few in number but (with some exceptions) bad in style. Of these many have been rebuilt or greatly altered within the last hundred years, and numerous additional ones erected, so that a church of a date anterior to the Reformation may be looked upon as a rarity in Lancashire.

If anything could reconcile us to the destruction of old churches in this county, it would be the badness of the prevailing style. Those which remain are generally late and poor Third-Pointed, much resembling the Cheshire churches in form and character. The want of distinct chancels, and the continuance of the aisles to the east end are very common features; still there are examples of earlier and better work. S. Mary, Cartmel, is a very fine cruciform church, and the churches of All Saints, Whalley, S. Chad, Rochdale, and S. Michael, Aughton, have portions of First-Pointed.

In the district of Furness a few Romanesque doors may be found; the chancels of S. Helen, Warrington, and S. Oswald, Winwick, are fine Middle-Pointed specimens having sedilia, but varying in character; and there is work of the same period at S. Cuthbert, Halsall, S. —, Up-Holland, and S. Michael, Kirkham.

The chancel of S. Cuthbert, Halsall, is a very fine example of transition from Middle to Third-Pointed, and has large windows, good sedilia, and tombs.

Of late churches, the Collegiate-church of Manchester is a rich specimen, especially within. It is not cruciform, but has double aisles and very fine wood-screen and stall-work.

There is a Middle-Pointed spire at S. Helen, Sefton, and there are four instances of small octagonal steeples with spires, at S. Cuthbert, Halsall, SS. Peter and Paul, Ormskirk, S. Wilfrid, Standish, and S. Michael, Aughton, of very similar character, and apparently a

transition from Middle to Third-Pointed. That at S. Michael, Aughton, is in the middle of the north aisle, and that at SS. Peter and Paul, Ormskirk, is in singular juxtaposition to a late and coarse tower.

There is fine wood-screen and stall-work at S. Helen, Sefton, and S. Mary, Lancaster: some curious painted glass at S. Leonard, Middleton, and fine tombs at S. Oswald, Winwick.

The church of S. Wilfrid, Standish, is curious from having been erected (except the steeple,) in the time of Elizabeth by the then Rector. In style and arrangement it differs little from many other churches of this county, and contains the founder's tomb, with a recumbent effigy, very unlike the Elizabethan style of monument.

## LEICESTERSHIRE.

The numerous village churches of this county are constantly offering pleasing objects in the landscape, and there is probably no other part of England where so many churches can be seen at once. The prevalence of spires makes them the more conspicuous, but it must be confessed that in many cases disappointment is felt on a nearer view, the material being often an inferior kind of stone, and the details coarse.

The Middle and Third-Pointed styles are the most common in Leicestershire, though First-Pointed portions are often found, especially in the arcades within.

The Middle-Pointed is often coarse, and windows without foils are very common, but there are also some very elegant specimens of this style, as in the chancels of S. Andrew, Ayleston, and S. Peter, Claybrook, a

large part of S. Andrew, Kegworth, and S. Mary, Broughton Astley, and several portions of S. Mary, Melton Mowbray. There are some curious windows of this style at S. Mary, Barkby.

Norman work is not common, but may be found in Leicester S. Mary and S. Nicolas, and S. Peter, Arnesby. In Leicester S. Mary are some Norman sedilia.

The spires are exceedingly numerous. Some of the best finished are of the broach kind, and of transition from First to Middle-Pointed, as S. —, Market Harborough, and S. Mary, Barkby.

Of those of another kind, some of the most lofty and elegant are at S. Edward, Castle Donington, S. Andrew, Kegworth, S. —, Burbage, S. Peter, Market Bosworth, Leicester S. Mary, &c.

There are some fine towers, for the most part Third-Pointed, as All Saints, Loughborough, S. Mary, Melton Mowbray, Leicester S. Margaret, and S. Peter, Syston, in which a better stone is used.

The generality of the churches are of fair size, with aisles, and well developed chancels, the steeples being at the west end.

Sometimes the steeple is between the nave and chancel, but the cruciform plan is very rare, though it is found very well exemplified at S. Mary, Melton Mowbray, which is by far the finest church in the county, and has aisles on both sides of its transepts. It has both First and Middle-Pointed features.

The clerestory is very universal, and almost always Third-Pointed. It is to be seen even where there is but one aisle.

There are many good examples of sedilia, often triple, and very numerous piscinæ. There are some rood-screens and several ancient benches, but usually not rich.

There are very considerable remains of painted

glass, and few village churches without some fragments.

Many fonts are curious, but without much of distinctive character.

The monuments, brasses, &c., do not appear to be in general very remarkable.

## LINCOLNSHIRE.

The general beauty of the parish churches of this county has become almost proverbial, yet from its great extent and from the vast number of churches it contains, even in proportion to its extent, it may be doubted whether any complete examination of them has ever been made. And it is certainly incorrect to suppose that the churches are equally good in every part of the county; for the finest and most elegant are almost wholly in the two southern divisions of Kesteven and Holland, while in the large division of Lindsay, the Ecclesiastical edifices can scarcely be considered above the average; for though there are some of considerable beauty and interest, yet many are extremely mean, and sometimes in entire localities not one good church can be found. Several have been rebuilt in a wretched style, but it must be acknowledged that some of the ancient churches though small and, to all appearance, mean, present curious early features.

In the division of Kesteven, the churches are very elegant and well finished, built of excellent stone which abounds at Ancaster and near Sleaford, and are distinguished by the quantity and excellence of their Middle-Pointed work, though the other styles are also found of the best character. In this division the churches are not so much distinguished for their size as their general beauty; but in the division of Holland

where no stone is found, and where the population cannot originally have been large, the parish churches are not only of highly finished architectural character, but mostly of considerable size, as will be acknowledged by those who have visited that district, and seen the grand churches of S. Botolph, Boston, SS. Mary and Nicolas, Spalding, S. Mary, Sutterton, SS. Peter and Paul, Algarkirk, All Saints, Moulton, S. Mary, Gedney, S. Mary, Whaplode, &c.

With respect to the division of Lindsay, the best churches are found chiefly in the north and north-west part, where are some of fair dimensions, and with tolerable architectural features, especially Norman and First-Pointed. The southern and eastern parts present very few good churches, the greater part being small and mean, and often cruelly maltreated or wholly modern. In this part of the county some have thatched roofs, as S. Margaret, Somersby, near Horncastle, and the stone employed is often of a coarse kind, but varies very much. There are, however, many very early specimens, chiefly in the neighbourhood of Louth and Grimsby, especially towers, some of which have an appearance of Saxon work. Among these examples are Holy Trinity, Clee, S. Giles, Scartho, S. Martin, Waith, S. Nicolas, Caburn, S. Mary, Rothwell, S. John, Nettleton, Holy Trinity, Swallow, All Saints, Heapham, and the well-known tower of S. Peter, Barton-on-Humber.

There is fine Norman work at S. Mary, Stowe, and in part of Holy Trinity, Clee. First-Pointed at S. James, Great Grimsby, a large but much mutilated cruciform church; at S. Mary, Barton-on-Humber; and at S. Peter, Bottesford, a very elegant cruciform specimen. There is not much good Middle-Pointed in this district. Of Third-Pointed, two fine and considerable examples are S. James, Louth, and Holy Trinity, Tattershall.

The towers are low and generally plain, whether with or without pinnacles; spires are very rare; but that of S. James, Louth, is among the finest and loftiest in England.

The churches of the city of Lincoln partake of the features of Lindsay churches, and are generally small, and some modern; but those of S. Benedict, S. Mary de Wigford, and S. Peter at Gowts have early Norman work.

The cathedral church, from the unrivalled beauty of its Eastern portion, and its great magnificence both in details and in general effect, may be said to bear much the same relation to other cathedrals as the Ecclesiology of the southern districts of Lincolnshire does to that of other counties.

We have observed, that one main distinctive feature in the Ecclesiology of Kesteven division is the quantity and excellence of Middle-Pointed work, and nothing can exceed the beauty and sharpness of the mouldings and ornamental features in general, and the elegance and variety of the flowing tracery is very remarkable. Still there are probably no unmixed examples of this style; for there is often a Norman or First-Pointed arcade within, and occasionally other features of the earlier styles; and it generally happens that Third-Pointed windows have been inserted, and the clerestory is most frequently of that style, and sometimes the steeple, either wholly or in part. There are also several instances of Norman towers, though occasionally finished with a later belfry story.

The chancels are usually deep and well developed; the lychnoscope is generally to be found, and there are numerous instances of triple sedilia and elegant piscinæ. The steeples are mostly handsome; the towers have sometimes fine pinnacles, but in many instances crowned by lofty stone spires, which in this county are far superior in beauty to those of any

other part of England. Some are of the broach kind, as Stamford S. Mary, S. Peter, Threckingham, S. Andrew, Leasingham, S. Denis, Sleaford, S. Thomas of Canterbury, Burton Coggles (the last three of which are very early) but they are more frequently of the lighter sort, and often with crockets, or flying buttresses.

Some fine examples, among many, are at S. Wulfran, Grantham, S. Andrew, Heckington, S. Andrew, Helpringham, S. Swithin, Leadenham, S. Helen, Brant Broughton, Stamford All Saints, and S. Denis, Silk Willoughby.

The clerestory is almost an invariable feature; there is often greater richness on the south side externally than on the north, and the north and south arcades are very often dissimilar.

The church of S. Andrew, Heckington, is most remarkable as a complete example of Middle-Pointed without any admixture, which is the more singular from its large dimensions. The chancel is famed for a very grand specimen of the Easter sepulchre, as well as splendid sedilia.

Among other good examples of Middle-Pointed work may be mentioned the church of S. Peter, Navenby, which is excellent, and contains fine sedilia, aumbrye, and Easter sepulchre, S. Vincent, Caythorpe, a church of very singular arrangement, and large portions of those of S. Denis, Silk Willoughby, SS. Peter and Paul, Osbournby, S. Chad, Welbourne, S. Swithin, Leadenham, S. Michael, Swayton, S. Andrew, Helpringham, and S. Wulfran, Grantham. The last named is a very large and fine church, and has some curious admixture of First and Middle-Pointed in its arches and piers, which are very various. Segmental heads are common in these Middle-Pointed windows.

Of the earlier styles, there is Norman work at

S. Andrew, Horbling, SS. Peter and Paul, Bourne, Deeping S. James, S. Martin, Ancaster, SS. Peter and Paul, Belton, S. Peter, Ropsley, SS. Andrew and Mary, Stoke Rochford, S. Andrew, Sempringham, All Saints, Coleby, and in the tower of All Saints, Bracebridge, S. Michael, Waddington, and All Saints, Harmston.

There is transition Norman at S. Peter, Threckingham, and several doorways in the steeple of S. Denis, Sleaford, and sedilia of All Saints, Wellingore, and the Norman and First-Pointed styles are sometimes curiously mixed together.

There are no unmixed First-Pointed specimens; but several towers and doorways are of this style, and more especially arcades, of which many fine examples will be easily found, as at SS. Mary and Peter, Harlaxton, S. Nicolas, Fulbeck, S. Guthlack, Market Deeping, Stamford All Saints, S. Thomas of Canterbury, Aunsby, All Saints, Wellingore, S. Peter, Threckingham, and the steeples of Stamford S. Mary, S. Thomas of Canterbury, Burton Coggles, and S. Andrew, Leasingham.

There are some fine Third-Pointed towers with pinnacles in S. Andrew, Falkingham, Holy Cross, Great Ponton, S. Nicolas, Fulbeck, and several spires of this style.

Not many churches are entirely Third-Pointed, but several have had windows and other portions inserted.

In the district of Holland, which is wholly of marsh land without stone, the churches are certainly of greater magnificence than in any other given district of the kingdom. They differ from those of Kesteven not only in being on a larger scale, but in having more decided First-Pointed features about them, of which style there are two very fine towers, S. —, Long Sutton, and S. Mary, Whaplode, and

a plainer one at S. Mary, Gedney. Of the same style are the arcades of SS. Peter and Paul, Kirton, S. Mary, Sutterton, SS. Peter and Paul, Algarkirk, S. Mary, Pinchbeck, Weston S. Mary, All Saints, Moulton, the two last of which have curious clerestories early in the style.

There are remains of Norman at All Saints, Moulton, and very fine arcades of that style at S. —, Long Sutton, and S. Mary, Whaplode; the former having the original triforium, the latter a very perfect original clerestory, verging towards First-Pointed.

The most complete Middle-Pointed churches in Holland are those of S. Botolph, Boston, and S. Mary, Swineshead; the latter has a fine clerestory with high-pitched roof, a rich porch and elegant spire, and a nave of unusual width, but the chancel is mostly Third-Pointed.

S. Botolph, Boston, is a well-known magnificent church of vast proportions, and excepting its lofty and singular tower is almost of unmixed Middle-Pointed work.

The churches of S. Mary and Holy Rood, Donington, All Saints, Holbeach, and S. Mary, Gedney, are principally Middle-Pointed; and at SS. Peter and Paul, Algarkirk, are several fine windows of the same style. Those of SS. Peter and Paul, Gosberton, S. Lawrence, Surfleet, S. Mary, Pinchbeck, and SS. Mary and Nicolas, Spalding, have portions of all Three-Pointed styles. In the first, the Third-Pointed prevails; S. Margaret, Quadring, and Sutton S. Nicolas, are wholly of that style, the latter poor and late, but at S. Margaret, Quadring, the work is of an elegant kind. The steeples of S. Botolph, Boston, All Saints, Moulton, and S. Mary, Pinchbeck, seem also to be Third-Pointed.

There are fine wood roofs at S. Mary, Pinchbeck, S. Mary, Whaplode, SS. Mary and Nicolas, Spalding, and SS. Peter and Paul, Algarkirk.

The finest spires are at SS. Peter and Paul, Gosberton, All Saints, Holbeach, S. Margaret, Quadring, All Saints, Moulton, S. Mary, Swineshead, S. Mary and Holy Rood, Donington, S. Mary, Sutterton, and SS. Mary and Nicholas, Spalding. That of Long Sutton is of timber, but very lofty.

The position of the steeple is somewhat unusual in some instances. At S. Mary, Fleet, it is altogether detached from the church, and the south side of it; at S. —, Long Sutton, on the south extremity of the west front, at SS. Mary and Nicholas, Spalding, at the west end of the outer south aisle; at S. Mary and Holy Rood, Donington, on the south side forming a porch in its lower part: at S. Mary, Whaplode, forms the south transept.

Many of these churches are of noble dimensions: S. Botolph, Boston is 284 feet long, and the tower, 282 feet high. Those of All Saints, Moulton, S. Mary, Whaplode, All Saints, Holbeach, and S. Mary, Gedney, are about 150 feet in length, and wide in proportion, SS. Mary and Nicholas Spalding Church must be fully equal to them in length, and has the uncommon feature of a double aisle on each side of the nave, as well as a transept.

The cruciform plan is not uncommon in the county of Lincoln, but chiefly occurs in the two southern divisions, the following specimens may be mentioned; in Lindsay,—S. James, Great Grimsby, S. Peter, Bottsford, S. Mary, Stow, and Holy Trinity, Tattershall. In Kesteven,—S. Denis, Sleaford, S. Andrew, Heckington, S. John, Morton, S. Andrew, Horbling Swayton. In Holland,—SS. Mary and Nicholas, Spalding, SS. Peter and Paul, Algarkirk, S. Mary, Sutterton, SS. Peter and Paul, Gosberton, S. Mary, Whaplode, Weston S. Mary, and SS. Peter and Paul, Kirton, (before the recent changes in its arrangement.)

There is not a very great quantity of screen work in this county, but parts of the rood-screen are not unfre-

quently found ; at S. Denis, Sleaford, and in the small church of S. Edith, Coates, the rood-loft remains ; and the screen at S. Peter, Ropsley, S. Denis, Aswarby, S. Margaret, Quadring, &c. At Quadring the rood-turret is within and entered by a rich door.

There are very numerous sedilia of the finest work even in small churches, and abundance of enriched piscinæ and niche work.

There are many good monumental remains both in stone and brass. Some ancient coffins and several fine effigies at S. Peter, Threckingham, others at S. Mary, Sutterton, SS. Andrew and Mary, Stoke Rochford, and a curious one at Somerby, near Grantham.

There are numerous large and fine porches, often with stone groining and niches.

Some very fine stained glass occurs in the Cathedral church, and fragments of beautiful colouring at S. Mary, Gedney, S. Peter, Ropsley, S. Thomas of Canterbury, Aunsby, S. Michael, Haydor, and elsewhere, but many of the large churches with their numerous windows are too light and glaring from the present want of it.

The original open benches sometimes remain in tolerable condition in the village churches, as at SS. Peter and Paul, Osbournby, S. Denis, Silk Willoughby, S. Andrew, Haconby, S. Andrew, Denton, &c.

No county presents an equal number of elegant and curious fountains of every size and period, which it would be tedious to enumerate.

Of monastic remains those at SS. Bartholomew and Guthlac, Crowland, alone present any considerable portion of the church, but in these there is much both of beauty and singularity. Of Thornton College (in Lindsay) a fine gateway and some other parts remain, but scarcely anything of the church.

## MIDDLESEX.

This county is very poor in an ecclesiological point of view. Its churches were never on a grand scale, and a large proportion of them have been either wholly rebuilt in a modern style or else much altered and mutilated in order to provide for increasing population.

In the City of London there are very few which escaped the fire, and in the other Metropolitan districts, many new parishes have been formed, the churches of which are of modern Gothic or spurious Italian Architecture.

Except the Abbey of S. Peter, Westminster, the only church on any considerable scale which exists is S. Bartholomew the Great, Smithfield, where a very noble Norman Choir is used for the service; the rest having been destroyed, except the area of the central tower and part of the transepts.

There being no stone in this county, the original churches are mostly constructed of rough flints, and are generally small or very ordinary buildings; several have only wooden belfries, and the towers, where they are found, are usually low, and of Third-Pointed character.

There are several Norman doorways and other early features scattered about, but the larger proportion of the work is ordinary and plain Third-Pointed.

In the city of London, the Temple church is an object of great interest; its circular nave transitional Norman, its eastern part fine First-Pointed.

Of the church of the Augustinian Friars, now a Dutch place of worship, the nave remains of late Middle-Pointed character. Of the same style, but superior in character, is S. Etheldreda's chapel, Ely Place.

The following churches in the Metropolitan districts are of Third-Pointed character.

S. Margaret, Westminster; interior handsome but the exterior modern; S. Dunstan, Stepney, S. Mary, Stratford-le-Bow, S. Olave, Hart Street, S. Giles, Cripplegate, S. Helen, Bishopsgate, All Hallows, Barking, S. Ethelburga, S. Peter in the Tower, and S. Andrew, Undershaft. The last named is light and elegant within, S. Helen's has some fine tombs, All Hallows some good brasses. In most of them the Chancel is ill developed. S. Michael, Cornhill, has a Third-Pointed tower; in S. Dunstan in the East, is a spire on flying buttresses, by Sir Christopher Wren, whose work also are the entire Third-Pointed Churches of S. Alban, Wood Street, and S. Mary, Aldermary.

Among the best churches in the rural part of Middlesex are S. Mary, Stanwell, S. Mary, Hayes, S. Mary, Harmondsworth, S. Mary, Willesden, and S. Mary, Harrow, which are pretty fair buildings with aisles and of mixed styles.

At S. James, Friern Barnet, S. Mary, East Barnet, and S. Mary, Bedfont, are traces of Norman work, and fine doorways of the same styles at SS. Peter and Paul, Harlington, S. Mary, Harmondsworth, S. Mary, Harrow; and fonts at S. Mary, Hayes, and S. Mary, Hendon. At S. Lawrence, Cowley, S. Mary, Harmondsworth, and S. Mary, Willesden, is some First-Pointed work, but the churches in general are little worthy of notice.

## MONMOUTHSHIRE.

The churches of this county are often of a rough architectural character, resembling those of South

Wales, and in some instances very small. There is, however, most commonly a tower, of a rude kind. As in Wales and in some parts of the border, there is about the towers an appearance of their being adapted for purposes of defence. Yet there are not wanting specimens of a better and more finished description.

There is Romanesque of rich and good character in the churches of S. Mary, Chepstow, S. Thomas, Monmouth, and S. Woollos; the latter of which has a curious kind of Galilee chapel westward of the nave, and of First-Pointed character.

There is some transition from Romanesque and early First-Pointed, at S. Mary, Uske, and more advanced at S. Stephen, Caerwent, and S. Nicolas, Trelleck. S. Mary, Abergavenny, was a fine large cruciform church, but the choir and tower only remain unaltered, and rather in a rude style of Middle and Third-Pointed. There are arches quite straight-sided, which occur also in other churches of this county. Extremely flat arches, of doubtful period, are another provincialism, and occur at S. Basil, Bassalig, and S. Stephen, Caerwent.

The Abbey-church of Llanthony the First is chiefly transition from Romanesque to First-Pointed, with mixed round and pointed arches. The arcades are pointed, and the pillars without capitals.

S. —, Caldicot, has some pretty good features of Middle and Third-Pointed.

Tintern Abbey is well known as of an elegant transition from First to Middle-Pointed; but, as well as Llanthony, it is in a superior architectural style to what is usually found in this county.

Several rude and anomalous features will be found in the churches, which however present much that is curious and interesting.

There are stone spires at S. Mary's, Monmouth, and

at S. Nicolas, Trelleck, and perhaps elsewhere. The first is an elegant Middle-Pointed example.

The porches are often of very large size.

Some rood-lofts and tolerable screen-work exist, as at S. Mary, Uske, and Holy Trinity, Christchurch, and fine rood-stalls at S. Mary, Abergavenny.

Several fonts are of Romanesque character.

There are good monumental effigies at S. Woollos; and some tombs of later date at S. Mary, Abergavenny.

## NORFOLK.

This county probably contains a larger number of churches than any other in England, and yet they were formerly still more numerous, as several have either been wholly destroyed, or are in a state of ruin; and it is remarkable that two parish churches are sometimes close together, as at Antingham, where were two in the same churchyard, but one is gone to decay.

There are many very fine churches in Norfolk, and the distinctive character is very strongly marked, more particularly so by the prevalence of an inlaid ornamental flint-work, which, except in Suffolk and Essex, is seen in no other county. This work, which though not in relief, has at a distance the effect of being so, occurs in great profusion in the larger and richer churches, and takes a variety of forms, as panelling, niches, quatrefoils, inscriptions, &c., generally arranged in horizontal bands. In porches it presents the most ornamental character.

The smoothing and polishing of flints is scarcely to be found except in the Eastern Counties, but still there are several smaller churches in Norfolk, where they are used rough.

In the Marshland district, west of Lynn, the finest

and most interesting churches are found, and in these flint is not used, but a fine stone resembling that employed in the Holland district of Lincolnshire, and which must have been brought from a great distance; and these churches have more of a Lincolnshire or Cambridgeshire character about them than Norfolk. Brick is occasionally used in this locality. Another peculiarity of this county is the number of round towers, which exist also in Suffolk to a certain extent, but are very rare in other parts. Some of these appear to be early Norman, some rude First-Pointed (as S. Andrew, Letheringsett,) but others have no trace of early architecture about them, and may be supposed to be imitations of the more ancient models. Several have the upper part octagonal,—of which are many examples in the district between Norwich and Yarmouth.

There are several Norman features in that part of the county which borders on Suffolk, and a few in other districts, but the two later pointed styles are most prevalent.

Many of the village churches have only a chancel and nave; but in several of the larger ones, the aisles are continued along the chancel. In some of the later churches, especially in the City of Norwich, the chancel is not sufficiently distinguished from the nave.

The roofs are often of high pitch, without tie-beams, and remarkable for the beauty of their wood-work. Churches with aisles have generally a clerestory, and the windows are usually numerous and closely set both in aisles and clerestory, producing almost too glaring an effect within. There are some very fine flowing Middle-Pointed windows, but the greater part are Third-Pointed, and the character of the tracery varies little throughout the county.

A common kind of window has a transom in each light, the alternate ones being in a line, and sometimes

embattled. Sometimes flowing lines are intermixed with straight ones, and it may be said that the Third-Pointed tracery of this county and Suffolk is of a more elegant kind than usual. The clerestory has often windows formed of quatrefoils, sometimes in circles, as at S. Mary, Stalham, and All Saints, Filby.

Another distinctive feature is the prevalence of thatched roofs, seldom found in any other county but Suffolk, but in some parts of Norfolk very common, *e. g.*, S. Margaret, Paston, S. Peter, Ridlington, S. Nicholas, Swafeld, Norwich S. Ethelred, Ormesby S. Michael.

The porches sometimes are set very far towards the west, and in several churches in Norwich nearly corresponding with the tower.

The towers which are not circular, are usually lofty and in many cases elegant in their proportions and general effect. There is much general resemblance among these; in some both battlement and pinnacles are wanting, and the pinnacles are not usually very rich; sometimes very small, and in some examples human or animal figures occupy their place. Most of the towers have in the second stage a square opening, having a label over it, and containing tracery composed of quatrefoils or other figures, and sometimes very elaborate.

Some towers (as S. Botolph, Trunch) batter towards the top; the stair turret generally projects from the lower stages only.

The steeples near the sea coast are mostly very lofty and form sea marks.

Stone spires are very rare; probably the only examples are those of the Cathedral, S. Mary, Snettisham, S. John, Oxburgh, and All Saints, Walsoken. There are a few of wood, and the present one of Yarmouth S. Nicolas, covered with copper, replaces one of much greater elevation.

The county abounds in rich and magnificent fonts, of octagonal form, some of Middle, some of Third-

Pointed having not only the bowl but the shaft enriched with bas reliefs and ornamental mouldings. They are generally set upon very high steps, the risers of which are frequently enriched with panelling and sometimes bear inscriptions.

There is also abundance of fine wood carving, not only seen in roofs, but in rood-screens, pulpits, and font covers. Rood-screens are very numerous and for the most part of an uniform design. Many of them retain in the lower panels paintings of the Apostles and other Saints.

There are several ancient open benches in the village churches, the standards usually rather low and with plain poppy-heads.

Many churches in this county have been much mutilated; some are deprived of aisles, some of chancel, and in several instances the tower or other portions are in ruins; still the number remaining in a perfect state is very considerable, and in some districts the very numerous church steeples which meet the eye at once are very remarkable. There is a curious tower in ruins at All Saints, Weyborne, which has straight-sided arches of Saxon appearance.

Of Norman specimens by far the greatest and most complete is the Cathedral church, which in its general plan is wholly of that style, though later insertions have taken place.

Other good specimens are the churches of S. Laurence, Castle Rising, S. Mary, Wymondham, Holy Cross, Binham, All Saints, Walsoken, Norwich S. Ethelred, and several doorways.

There is a curious transition doorway at S. Andrew, Little Snoring.

The First-Pointed examples are not numerous or remarkable. The most considerable are the churches of S. —, Yarmouth, and S. Mary, West Walton, and parts of S. Nicolas, East Dereham; the steeples of All Saints, Walsoken, Holy Trinity, Runton, and the

south-west tower of S. Margaret, Lynn, and some internal arcades, where the columns are circular.

There is a good deal of Middle-Pointed work, chiefly remarkable in the fine flowing tracery of windows; in many instances there is a transitional character to the next style. Some of the finest examples are in Lynn S. Nicolas, S. Michael, Aylsham, Walpole S. Peter, S. Mary, Worsted, parts of S. Nicolas, East Dereham, the east window of S. Peter, Fakenham, and S. Mary, North Walsham.

The spurious kind of Middle-Pointed tracery, found often in Devonshire, occurs at Swaffham, and S. Nicolas, East Dereham.

The Third-Pointed churches are very numerous; among the finest examples are Norwich S. Peter Mancroft, SS. Peter and Paul, Swaffham, the greater part of S. Peter, Fakenham, Holy Trinity, Loddon, S. Mary, Redenhall, S. Mary, Diss, several of the churches of Norwich, and the tower of SS. Peter and Paul, Cromer.

Some of the most enriched fonts are at All Saints and S. Peter, Walsingham, S. Edmund, Acle, All Saints, Walsoken, S. Nicolas, East Dereham, S. Mary, Worsted, All Saints, S. James, Norwich S. Gregory, S. Botolph, Trunch, S. Andrew, Bacton, S. Mary, Happisburgh, &c. These are mostly Third-Pointed, but there are some of Middle-Pointed work and a few Norman ones, as at S. Martin, Fincham, S. Laurence, Castle Rising, &c.

There is a very fine wooden canopy to the font at Norwich S. Peter Mancroft; and there is a wooden baptistery at S. Botolph, Trunch.

There are very fine wood roofs at Norwich S. Peter Mancroft, Lynn S. Nicolas, SS. Peter and Paul, Knapton, S. Martin, Fincham, Norwich S. Gregory, and S. John Maddermarket.

Rood-screens at S. Botolph, Trunch, S. Mary, Wor-

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sted, All Saints, Filby, S. Mary, Happisburgh, S. Andrew, Bacton, S. Edmund, Acle, SS. Peter and Paul, Scarning, &c.

Sedilia are sometimes triple, sometimes formed by an extension of the south-east window, and the piscina is usually found. There is also very frequently a benatura remaining in the porch.

There are several good remains of stained glass in every part of the county, but mostly of the Third-Pointed period.

There are not many cruciform churches, and in most of them the tower is at the west end, as at S. Michael, Aylsham, Lynn S. Margaret, Norwich S. Peter Mancroft, S. Mary and S. John Sepulchre.

The monumental brasses of this county are numerous and some of great magnificence, more particularly the celebrated ones of Lynn S. Margaret.

Lecterns of brass are not uncommon, as at Walpole S. Peter, Lynn S. Nicolas, S. Nicolas, East Dereham.

S. Nicolas, East Dereham, is cruciform with a lantern tower in the centre, and a detached steeple for the bells.

At Walpole S. Peter, and Norwich S. Gregory, the chancel is much raised and an arched passage carried below it.

At S. Mary, Diss, and Norwich S. John Maddermarket, are open arches, north and south of the tower, forming a passage.

## NORTHAMPTONSHIRE.

It will readily be acknowledged by those who are at all conversant with the Ecclesiology of this county that it ranks quite amongst the first as regards the architectural beauty and general interest of its churches.

The abundance of good building stone will in a great

degree account for this; and in the Northern district, where the stone is the best, the churches are decidedly the finest, though the Southern division affords also many elegant features and interesting details. And it is in strictly *parochial* churches that the interest of this county lies, for although these are for the most part buildings of good dimensions, as well as containing much of richness and beauty, it must be borne in mind that it contains no specimen of a conventual church on a large scale, except the Cathedral of Peterborough.

Here are found numerous and excellent examples of all the four styles subsequent to the Conquest, and no less than seven specimens of that singular masonry which we may class as anterior to it, viz. in the churches of All Saints, Brixworth, S. Andrew, Brigstock, S. John, Barnack, All Saints, Earl's Barton, All Saints, Wittering, S. Michael, Stowe-Nine-Churches, and S. Bartholomew, Green's-Norton.

It is common to find here the Norman and First-Pointed much mixed up together, also the First and Middle-Pointed; in both cases a gradual transition may be frequently observed, which is perhaps one of the most marked characteristics of this county. There are, however, many pure and beautiful individual features of every style, a circumstance occurring also in Gloucestershire, though the churches in that county widely differ from those of Northamptonshire. In Northamptonshire, there is much more of the First-Pointed, while in Gloucestershire the Third-Pointed is not only more abundant, but of a kind not found often in more northern counties.

Of good Norman specimens may be mentioned, Peterborough Cathedral, the tower of S. Keneburgha, Castor, and Northampton S. Peter, which last is late in the style and very full of ornament. S. Nicolas, Twywell, All Saints, Earl's Barton, Northampton

S. Giles, &c., have also interesting portions of this style. Of transition from Norman to First-Pointed, are many examples, as Northampton S. Sepulchre, (the circular portion) S. Luke, Spratton, S. Mary, Tansor, S. Mary, Duddington, S. Mary, Roade, &c. In some of which the two forms of arch are much intermixed. But it is also very common to see *all* the styles mixed up together in the same church.

The finest and most considerable First - Pointed specimen is Holy Trinity, Rothwell, some parts of which are early in the style, and a singular doorway is transition from Norman. S. Mary, Warmington, is also a very fine church, later in the style and nearly unmixed. S. John, Strixton, is a very small but unmixed church of this style; and at All Saints, Polebrook, is a great deal of excellent work; but good examples, especially of arcades, will be found in abundance throughout the county.

A transition from First to Middle-Pointed will be seen in Barnwell S. Andrew, All Saints, Floore, the steeple of S. Mary, Warmington.

Middle-Pointed examples are very common, particularly windows, but there are not so many considerable specimens as in Lincolnshire. Among the best are S. Mary, Finedon, great part of S. Mary, Higham Ferrars, S. Margaret, Crick, All Saints, Middleton Cheney, and the beautiful chancel of S. Andrew, Cotterstock.

The steeples of S. Michael, Aynhoe, and S. Peter, King's Sutton, are transition from Middle to Third-Pointed; and the best Third-Pointed specimens will be found in the churches of S. Nicolas, Islip, S. Mary and All Saints, Fotheringay, SS. Mary and Leodgare, Ashby-Ledgers, S. Mary, Whiston, (1534), and Peterborough S. John Baptist; and the steeples of S. Mary, Titchmarsh, S. Peter, Lowick, S. Peter, Oundle, S. Mary, Wilby, S. Peter, Kettering, and Aldwinkle All Saints.

The cruciform arrangement is rare in this county; the most usual plan has north and south aisles, and clerestory, and the steeple at the west end. There are generally no aisles to the chancel. The parapets have usually a moulding without battlements.

The clerestory is almost always a Third-Pointed addition, or substitution; but those of S. Mary, Finedon, and Barnwell S. Andrew, are Middle-Pointed.

In the southern part of the county the towers are mostly low and plain, and a large proportion of them of First-Pointed character. In that district spires are not very common, but in the northern they are numerous.

If the spires of this county do not equal in number those of Leicestershire, they certainly excel them both in elegance of proportion and beauty of detail; and there are fine examples both of the broach, as at S. Peter, Raunds, All Saints, Polebrook, S. Mary, Warmington, Aldwinkle S. Peter, and S. Mary, Brampton, (which is Third-Pointed); and of the more advanced kind, as S. Peter, Oundle, S. Peter, Kettering, S. Peter, King's Sutton, S. Mary, Rushden, S. Nicolas, Islip, SS. Peter and Paul, Easton Maudit, &c.

The saddle-back steeple occurs in several instances in the southern division (*e. g.* S. Mary, Warkworth, S. Luke, Cold Higham). There are not many rich towers without spires, except S. Mary, Titchmarsh, Aldwinkle All Saints, S. Peter, Lowick, S. Mary and All Saints, Fotheringay, of which the two latter are surmounted by octagons; an arrangement occurring also at S. Peter, Irthlingborough, S. Mary, Nassington, and S. Mary, Wilby; the two latter have spires upon the octagon. At S. Botolph, Helpstone, and S. Lawrence, Stanwick, are towers entirely octagonal, the latter covered by a graceful spire.

There are several large porches, some with fine groining; at All Saints, Middleton Cheney, is a curi-

ous one with a very high-pitched stone roof. Sometimes there is a shallow porch on the west side of the tower; at S. Mary, Higham Ferrars, is a highly enriched one, not very English in its character.

The roofs are often very plain and not corresponding with the richness of other features.

The Middle-Pointed windows of this county have very commonly ogee arches, as at S. Margaret, Crick, S. Mary, Finedon, All Saints, Earl's Barton, &c.

There are but few rood-lofts; one remains at SS. Mary and Leodgare, Ashby Ledgers, and some screens as S. John, Blisworth, S. Peter, Oundle, &c.; but the screen-work is generally not equal in richness to that of the western counties or Norfolk.

There are abundant specimens of sedilia, often triple and of excellent work, and a great variety of piscinae, scarcely a church being without one. Of aumbryes, lychnoscopes, and other ecclesiological curiosities, this county has a more than ordinary share.

There are many ancient open benches, but usually very plain. Fonts of every shape and style occur throughout the county. There is not a great deal of fine painted glass, but numerous sepulchral effigies and brasses of great beauty and interest, especially at S. Mary, Warkworth, S. Bartholomew, Green's Norton, S. Mary, Higham Ferrars, and SS. Mary and Leodgare, Ashby Ledgers.

## NORTHUMBERLAND.

In this county, like most other thinly inhabited districts, the churches are not numerous; but in those parishes which have become populous new churches have been built, as at Newcastle and Tynemouth.

In those which have escaped mutilation a good deal of Norman and First-Pointed work remains, mostly of an early and plain character.

The most magnificent church in the county is S. Andrew, Hexham, though it has lost its nave. Its choir is very grand First-Pointed, quite on a cathedral scale.

The only other very large church, also cruciform, is Newcastle S. Nicolas, which is chiefly of plain Middle-Pointed work; but its steeple, for which it is chiefly remarkable, is of Third-Pointed character, and surmounted by an elegant lantern upon flying buttresses, almost unique in character.

There is a rudeness of character about several of the churches of this county.

There is Saxon or Norman work at Bywell S. Peter, Bywell S. Andrew, S. Michael, Newburn, the chancel of SS. Philip and James, Heddon-on-the-Wall, (which is groined and has a curious mis-shapen arch), and the tower of S. Mary, Ovingham, and part of Newcastle S. Andrew. The latter church is cruciform and chiefly First-Pointed, with long and elegant lancets; and the nave of SS. Philip and James, Heddon-on-the-Wall, is of the same style, with massive round pillars. There are several plain specimens of this style.

It does not appear that there is much of Middle-Pointed work, and the Third-Pointed work is mostly plain and coarse, as at Newcastle S. John's.

In Newcastle the fonts have fine wood covers with canopies.

## NOTTINGHAMSHIRE.

This county partakes, in its southern division, in the general character of the Leicestershire churches, and the same material is much used, but in the northern division a better stone is often used and the masonry and execution are superior.

The village churches are numerous, and many are good structures, with aisles and well-proportioned chancels. The Third-Pointed clerestory is of constant occurrence; the towers often pinnaced, but in many instances crowned by stone spires. The spires vary in height and in general character, and many look well at a distance but are poor in details.

That at S. Mary, Newark, is very far the finest in this county, and among the grandest in England; and those of S. Michael, West Retford, S. Mary, Gedling, All Saints, Bingham, and S. Michael, Sutton-Bonnington, are among the best of the ordinary examples.

There are some fine Romanesque specimens and several doors and other small portions of the style. First-Pointed is on the whole plentiful, but chiefly appears in internal arcades, the character of which is often varied in the same church.

There is a fair share of Middle-Pointed and some specimens are very good, but there is more of Third-Pointed, of which style are the main external features of a majority of the churches.

There is a decided approximation to the ecclesiological character both of Lincolnshire and the west riding of Yorkshire in the parts adjoining those counties.

The tone given to the ecclesiology of this or any other county arises almost wholly from the ordinary parish churches, but in Notts there is an unusual pro-

portion of large churches, of the collegiate or the conventual kind, of the first class as to scale, and at the same time widely differing from each other. Of this kind are Southwell Minster, and the churches of SS. Mary and Cuthbert, Worksop, S. Mary, Newark, and Nottingham S. Mary. S. Mary, Southwell, is quite equal to a cathedral, having a Norman nave, transepts, and three towers of unusual purity, and a very fine First-Pointed choir of considerable richness. SS. Mary and Cuthbert, Worksop, has only the nave remaining of a very large cruciform church, with two western towers, almost wholly Norman, but in some portions verging to First-Pointed. S. Mary, Newark, has a First-Pointed tower and Middle-Pointed spire. Some parts of the nave are Middle, but more Third-Pointed, but all excellent of their kind. Nottingham S. Mary is a large cruciform church wholly Third-Pointed, with much richness and some singularity.

There is good Norman work at S. Martin, Blythe, which is part of a conventual church; also at S. Peter, Sturton, All Saints, Coddington, and part of the tower at S. Peter, Mansfield.

There are not many entire First-Pointed specimens, but arcades of that style abound, with varied character; the piers are found octagonal, clustered, and circular; examples are at All Saints, Coddington, All Saints, Hawton, S. Michael, Sutton-Bonnington, Nottingham S. Peter, &c.

A remarkably fine Middle-Pointed specimen is the chancel of All Saints, Hawton, chiefly celebrated for its Holy Sepulchre, which so much resembles that at S. Andrew, Heckington, (Lincolnshire). Other specimens occur at S. Peter, Mansfield, S. Mary, Bunny, &c. All Saints, Bingham, is mostly of transition character, from First to Middle-Pointed.

## OXFORDSHIRE.

The Ecclesiology of Oxfordshire is very interesting, and few counties present a greater proportion of good churches, both large and small, and varying in style and arrangement. In the district north of Oxford and in much of that lying to the south-east, every village church will probably well repay the trouble of visiting it. Several are on a magnificent scale, as S. Mary, Bampton, S. John, Burford, S. Mary, Witney, S. Mary, Bloxham, S. Mary, Adderbury, S. Mary, Thame, SS. Peter and Paul, Dorchester, S. Michael, Stanton Harcourt, Oxford S. Mary; and the abundance of good stone in every part of the county, (except the most southern district, where flint and chalk are used,) is very favourable to the execution of the finest work.

The chalk district includes the neighbourhood of Henley and Watlington, and is bounded on three sides by the Thames. There the churches are mostly small and often of mean appearance, but exhibit occasionally curious early work, as at S. Thomas of Canterbury, Goring, S. Mary, Crowmarsh-Gifford, &c. and SS. Peter and Paul, Checkendon, which has a semicircular apse. At S. Mary, Henley-on-Thames, is a fine Third-Pointed tower of smooth flint work, with octagonal corner turrets.

There is certainly a great variety, as has been observed, in the churches of this county; some have two aisles, some only one, others are cruciform; the steeples also are very various, but the chancel is usually well developed, and there is most commonly, though by no means invariably, a clerestory.

Most of the churches have a mixture of styles, and there are not many, even of Third-Pointed character,

which are quite uniform. But of every style there are many excellent examples.

The plain moulded parapet is much more common than the battlement.

Cruciform churches are numerous; S. Mary, Witney, S. Mary, Bampton, S. John, Burford, All Saints, Cuddesden, S. Kenelm, Minster-Lovel, S. Mary, Kidlington, S. Michael, Stanton-Harcourt, S. Nicolas, Tackley, and S. Mary, Thame, having the tower in the centre: S. Mary, Adderbury, S. Bartholomew, Holton, S. Denis, Northmoor, All Saints, Shirburn, and S. Giles, Standlake, having a western steeple.

As regards the steeples, some towers have a plain parapet without battlement, *e. g.* S. Mary, Garsington, S. Mary, Great Milton, S. Bartholomew, Holton, Oxford S. Peter in the East, but a battlement is frequently added; some have pinnacles, and there are several fine spires of the early broach form, as at Christ Church Cathedral, S. Mary, Broughton, S. Mary, Bampton, and S. Mary, Witney.

Of Middle-Pointed character, Oxford S. Mary, S. Mary, Bloxham, S. Peter, Cassington, S. Mary, Adderbury. Of Third-Pointed, S. Mary, Kidlington, SS. Peter and Paul, Handborough, S. John, Burford, Oxford S. Aldate, S. Peter, Newington, many of which differ considerably in their general character, some being of great richness and beauty, others comparatively plain and low. Some towers have cinquefoil panelling in the parapet, as S. Peter, Cassington, and SS. Peter and Paul, Handborough.

At S. Mary, Cogges, and S. Giles, Standlake, the towers are octagonal; that of S. Mary, Cogges, is curiously set diagonally, just touching the north-west angle of the nave.

There are a few towers with a saddle-back roof, as S. Andrew, Chinnor, S. Michael, Begbrooke, S. Laurence, Caversfield.

In some instances occur belfry-turrets, as at S. Nicolas, Forest Hill, S. Margaret, Binsey, &c., and occasionally a wooden belfry.

There is a great deal of excellent Middle-Pointed work, especially window-tracery, of which the windows of Merton College and Chapel seem to have furnished the model.

Of sedilia are some good specimens of different styles, *triple* at S. Mary, Chipping Norton, SS. Peter and Paul, Deddington, S. Margaret, Lewknor, S. Swithin, Merton, S. Peter, Great Haseley, SS. Peter and Paul, Dorchester, S. Michael and S. Mary in Oxford, S. Mary, Chesterton, and S. Kenelm, Minster Lovel; *double* at S. Mary, Bampton, and S. Peter, Cassington.

Norman examples occur in considerable portions of S. Mary, Iffley, and S. Peter, Cassington, both which have the tower between the nave and chancel; in Oxford S. Peter in the East, where there is a remarkable crypt under the chancel, and in all these three examples the chancel is groined, and in Christ Church Cathedral, where the arrangement of the triforium is very singular. At S. Mary, Pyrton, S. Thomas of Canterbury, Goring, S. Michael, Begbrooke, S. Mary, Kirtlington, and S. Mary, Crowmarsh Gifford; in smaller portions, at S. Aldate and Holywell, Oxford, S. —, Sandford, (near Oxford), S. Edburga, Bicester, S. Michael, Stanton-Harcourt, S. Mary, Northleigh, SS. Peter and Paul, Handborough, S. Giles, Newington, and the towers of S. John, Burford, and S. Peter, Bucknell.

There are indications of Saxon work in the tower also at S. Michael, and in parts of the churches of S. Laurence, Caversfield, and S. Mary, Northleigh.

At S. Nicolas, Islip, S. Peter, Caversham, and All Saints, Cuddesden, Norman and First-Pointed are

mixed together; at S. Mary, Swinbrook, the arcade is transition to First-Pointed, also the steeple of the Cathedral.

First-Pointed examples:—Oxford S. Giles; S. Nicholas, Tackley; large portions of S. Mary, Bampton, S. Mary, Witney, SS. Peter and Paul, Deddington; the chancels of S. Michael, Stanton-Harcourt, S. Mary, Thame, and S. Peter, Bucknell; the nave of S. Peter, Great Haseley, the towers of All Saints, Middleton, and S. Mary, Garsington, &c.

Middle-Pointed:—Merton College chapel, SS. Peter and Paul, Dorchester, S. Mary, Kidlington, S. Mary, Bloxham, S. Mary, Chipping-Norton, S. Mary, Cogges, S. Mary, Great Milton, S. Andrew, Chinner, S. Mary, Adderbury, S. Michael and S. Mary Magdalene, and steeple of S. Mary, Oxford, S. Mary, Ambrosden, S. Mary, Henley-on-Thames, the nave of S. Mary, Thame, chancels of S. Peter, Great Haseley, S. Margaret, Lewknor, Stanton S. John, and windows, &c., at S. Mary, Garsington, S. Giles, Standlake, S. Mary, Witney, S. Bartholomew, Ducklington, S. Mary, Broughton, &c.

The most complete Third-Pointed examples are the church of S. Mary, Oxford, chapels of Magdalene and New College, S. Kenelm, Minster Lovel, S. Mary, Ewelme, and great part of S. John, Burford, and S. Mary, Chipping-Norton, and chancel of S. Mary, Adderbury.

The work is usually well finished and good, but there is some of coarser description in the south of the county, and in the church of S. Giles, Horspath, which has plain square piers without capitals. At S. Mary, Witney, the arcades of the nave are rather coarse, though there is much that is very fine about the church.

Pillars without capitals are not very unfrequent, as

at S. Mary, Kidlington, S. —, Epwell, S. Paul, Culham, &c.

At S. Mary, Garsington, and S. Mary, Great Milton, the clerestory has circular windows containing quatrefoils.

The steeples are usually at the west end, except when in the centre; but at S. —, Epwell, it forms a porch on the south of the nave. At Oxford S. Mary, and S. —, Bodicot, the steeple is on the north, and that at S. Mary, Cogges, has been mentioned. Sometimes, as at S. Leonard, Ensham, and Oxford S. Peter-in-the-East, it occupies the west end of an aisle.

There are western porches at All Saints, Cuddesden, and S. —, Woodstock, and one of multangular form at S. Mary, Chipping-Norton.

There are Easter Sepulchres at S. Mary, Bampton, S. Michael, Stanton-Harcourt, and S. Mary, Charlton-on-Otmoor.

The fonts are various; Norman, at S. Mary, Iffley, S. Mary, Chesterton, S. Margaret, Lewknor, and SS. Peter and Paul, Dorchester (which is of lead).

First-Pointed, S. Lawrence, Warborough (of lead), S. Mary, Bampton, and Oxford S. Giles.

Middle-Pointed, SS. Peter and Paul, Handborough, S. Mary, Kidlington, S. Mary, Burford (which is circular, and surrounded with ogee niches, containing figures.)

Third-Pointed, S. Aldate and S. Martin, Oxford, S. Leonard, Ensham, S. Kenelm, Minster Lovel.

Many fonts are plain cylinders.

There is some stone screen-work at S. Mary, Chipping-Norton, and S. Mary, Broughton.

Wood screens at S. Kenelm, Enstone, S. Mary, Witney, S. Mary, Ewelme, S. Mary, Burford, S. —, Woodstock, S. Mary, Swinbrook, &c.

The rood-loft remains wholly or in part at S. Mary,

Charlton-on-Otmoor, S. Lawrence, Warborough, SS. Peter and Paul, Handborough, S. Olave, Fritwell; and at S. Michael, Stanton-Harcourt, and S. Andrew, Chinnor, the rood screen is of First-Pointed character, or transition to Middle-Pointed.

At S. Mary, Chipping-Norton, SS. Peter and Paul, Deddington, and S. Mary, Great Milton, are windows above the chancel arch.

Stained glass :—Oxford S. Michael, S. Mary, Waterperry, S. Mary, Kiddington, S. Michael, Stanton-Harcourt, S. Mary, Cogges, S. Mary, Burford, S. Kenelm, Minster Lovel, S. Giles, Standlake, and of late date in Lincoln College chapel.

At S. Kenelm, Enstone, is a stone reredos and remains of an altar, at the east end of the south aisle.

Enriched wood pulpits :—SS. Peter and Paul, Handborough, S. Mary, Burford.

Stone pulpit :—S. Lawrence, Combe.

Many plain open benches; some of more enriched kind at S. Michael, Great Tew, S. Mary, Kidlington, and S. Peter, Steeple Aston.

Tombs and brasses :—S. Mary, Broughton, S. Andrew, Chinnor, S. Denis, Northmoor, S. Mary, Cogges, S. Mary, Waterperry, SS. Peter and Paul, Dorchester, S. Mary, Northleigh.

The Chapel of S. —, Water Eaton, is a curious specimen of revived Pointed, and Catholic arrangement, built temp. James I.

## RUTLANDSHIRE.

The Ecclesiology of this county bears considerable affinity to that of North Northamptonshire, and perhaps the only distinctive feature it possesses is the more frequent occurrence of a bell-gable instead of a

steeple, as at S. Mary, Manton, and All Saints, Little Casterton.

The stone is excellent, and the churches mostly good buildings, affording specimens of every style. Spires are very numerous, many of the broach kind. Among the finest examples are those of SS. Peter and Paul, Exton, S. Mary, Ketton, All Saints, Okeham, SS. Peter and Paul, Langham, and S. Mary, South Luffenham.

The best specimens are First and Middle-Pointed, which are found in great abundance. S. Mary, Ketton, presents beautiful First-Pointed work, very early in the west front, and quite advanced in the steeple.

Sometimes the external appearance is entirely Third-Pointed, but the interior work much earlier.

There is curious Norman work at S. Andrew, Whisendine, and Tickencote, but the latter has been in great measure rebuilt.

The finest and most considerable churches are All Saints, Okeham, S. Peter, Empingham, and S. Mary, Ketton.

## SHROPSHIRE.

The red sandstone generally used in this county, is not well adapted for external ornament, but it is superior to that of Cheshire, and certainly does not seem to exercise the same withering influence on the architecture of the churches. Some varieties of it afford very tolerable building material, especially in the southern division, which presents far more good examples than the northern.

The churches do not exhibit any very uniform character; many (especially in the north), are very small

and mean, with only a wooden belfry. Others are of considerable size and grandeur, and present great variety of style, and sometimes an irregularity of plan. In some cases the clerestory is wanting, in others it is found in its original unaltered state, and with a high pitched roof.

The high roof covered with tiles, is one of the most evident characteristics of this county, though not so general as in Herefordshire, and tends greatly to improve the external contour of the churches.

The towers are sometimes with pinnacles, but in very many instances are of a plain character, and have a low kind of pyramid in the centre, on which is placed a vane.

There is a great prevalence of Middle-Pointed work, especially in the windows, which are often of large size, and have very beautiful tracery. There is a particular character of tracery, which is very common in the south of Shropshire, and in parts of Herefordshire, of which there are good examples at S. Peter, Worfield.

There is also a great deal of Romanesque work, not only in doors and windows, but often in the arcades within, in the towers, and constantly in the chancel arch. Sometimes this is of a very plain and early kind; and there are several curious portions which may be presumed to be Saxon (as S. Giles, Barrow, S. Mary, Stottesden, &c.).

There are good examples both of First and Third-Pointed, but they cannot be considered as characteristic of this county. And it may be remarked, that there is a much smaller proportion than usual of Third-Pointed work, particularly in the southern division, where many churches seem to have escaped alterations at that period.

In the north there is much more of coarse and bad

work, and several churches have been rebuilt within a hundred years in a frightful style.

The cruciform plan is not uncommon, both in large and small churches, and there are the following examples:—Shrewsbury S. Mary, S. Mary, Ellesmere, S. Andrew, Shiftnall, S. Lawrence, Ludlow, S. Lawrence, Church Stretton, S. Mary, Acton Burnall, S. —, Neen Sollars, &c.

Spires are rare; but there are fine and lofty ones of stone at S. Mary, and S. Alkmund, Shrewsbury, and at S. Peter, Worfield; and of wood at S. Mary, Cleobury-Mortimer, Holy Trinity, Much Wenlock, and S. —, Neen Sollars.

There are good Romanesque examples at the Abbey, Shrewsbury, S. Mary, Stottesden, S. Mary, Alveley, All Saints, Baschurch, S. George, Clun, parts of S. Andrew, Shiftnall, Shrewsbury S. Mary, All Saints, Claverley, S. Michael, Onibury, the tower of Holy Trinity, Much Wenlock, &c.

The fine remains of the Abbey, and the parish church of Holy Trinity, Much Wenlock, and Buildwas Abbey church, are of transition from Romanesque to First-Pointed.

First-Pointed of great excellence in the choir of S. Mary, Shrewsbury; in the nave, of a very curious sort having round arches; also at S. Mary, Cleobury-Mortimer, and S. Mary, Bromfield.

Middle-Pointed examples are at S. Peter, Worfield, in parts of S. Lawrence, Church-Stretton, S. Lawrence, Ludlow (nave and transepts), the chancels of S. Mary, Stottesden, S. Mary, Albrighton, and S. —, Donington, and the south chapel of S. Mary, Ailberbury.

Of Third-Pointed, a fine and complete specimen is S. Bartholomew, Tong, which has an octagonal steeple in the centre, and is very little altered; also the choir of S. Lawrence, Ludlow.

There are some good examples of sedilia and piscinæ; a very fine rood-loft, and other screens, at S. Lawrence, Ludlow.

Considerable remains of painted glass at S. Lawrence, Ludlow, S. Peter, Worfield, S. Mary, Stottesden, S. Michael, Munslow, and Shrewsbury S. Mary.

In the south are several very curious and elegant porches of wood, as S. Mary, Billingsley, S. Milburgh, Stoke Say, S. Michael, Munslow, &c.

The monumental remains are not so numerous as in some counties, but there are very fine late tombs at S. Bartholomew, Tong.

## SOMERSETSHIRE.

This county has a particularly distinctive character in its Ecclesiology, which may be summed up in the following manner.

A general prevalence of Third-Pointed work, often of a richly ornamental character, but especially so in towers, many of which are noted for their magnificence, and the more elaborate have often pierced battlements and pinnacles, the latter of very exquisite workmanship, and occasionally multiplied to the number of twelve or sixteen. The belfry windows are generally double, and sometimes triple, and filled with elegant stonework pierced with quatrefoil panelling; an arrangement which, if not quite peculiar to this county, is scarcely found except in those which adjoin it, as Gloucester, Dorset, and Wilts. The towers are divided into four or five stories by ornamental panelled bands, and there is generally a window in each. The buttresses are often enriched with pinnacles at each

set-off, and very finely grouped. Almost every tower, whether rich or plain, has an octagonal stair-turret, which is often placed near the middle of one side, and encroaching on the belfry windows. In the north-east district, near Bristol, there is sometimes one pinnacle of larger size than the rest, surmounting a stair-turret.

The aisles are continued most commonly along part of the chancel, which is seldom as lofty as the nave; and the chancel arch is seldom wanting. Most churches of good size have a clerestory; but this is not an invariable feature. Several village churches have no aisles, and when there is no clerestory, the roof is often coved and ribbed, as in Devonshire; but in several cases a richly ornamented wood roof is found, as at All Saints, Martock, S. Mary Magdalene, Taunton, and S. Michael, Somerton. The parapets are usually embattled, sometimes with good open panelling.

The arrangement of the Third-Pointed piers is very uniform. They are lighter than in Devon, but the capitals of the shafts less richly sculptured. Large porches are very common, sometimes with good groining.

There are about three varieties of Third-Pointed Somerset towers.

1. The most highly enriched; as S. Mary Magdalene, Taunton, S. Mary, North Petherton, Glastonbury S. John, S. Martin, Kingsbury-Episcopi, S. Mary, Bishop's-Lydiard, S. Peter, Evercreech, S.—, Huish, Wells S. Cuthbert, S. Mary, Bruton, All Saints, Wrington, S. John, Bath-Easton,

2. Those with rather less enrichment, but with elegant ornamental character; as S. Catherine, Montacute, SS. Peter and Paul, Muchelney, S. Andrew, Curry-Rivell, S. Michael, Shepton-Beauchamp, Glastonbury S. Benedict, Taunton S. James, S. Mary, Portbury, S. Decuman, S. Andrew, Cheddar, &c.

3. The plain kind without enrichment, which is of frequent occurrence.

The rood turret is generally a marked external feature; the rood screen often remains, and parcloes to the north and south aisles.

The Third-Pointed window tracery has much sameness in it, and is usually of three lights, but in small churches often of two.

But, though the Third-Pointed is the prevailing style of Somersetshire, and most churches, externally at least, seem to have no other features, there will often be found early work in the chancel, generally a transition from First to Middle-Pointed; and some chancels are wholly of that character.

There are also several churches of less pretensions externally, which exhibit some very good First and Middle-Pointed features; and in churches of this kind in Somersetshire an octagonal tower is not uncommon, and often situated on the side, or some unusual position, as at S. Michael, Somerton, Barton S. David, S. Margaret, Tintenhull, &c.

Norman work is uncommon; but there are a few fine specimens.

The spire is not a common feature in this county, and those which do exist are not remarkable for loftiness or elegance. Examples are at S. Mary, Bridgewater, S. Mary, Croscombe, S. Andrew, Congresbury, All Saints, Kingston-Seymour, S. Peter, Frome, All Saints, Castle Cary, &c., and a truncated one at S. Mary, Yetton.

Some churches have only one aisle, as S. Mary, Pilton, S.—, Huish, &c.; and there are specimens where there are two aisles, in which the tower is between the nave and chancel, yet without indications of Norman, *e. g.* S. Leonard, Butleigh, and S. Mary, Shapwick.

Sometimes there are transeptal chapels of the same

height as the aisles, as Glastonbury S. John; and sometimes there is only one, as S. Michael, Shepton-Beauchamp, S. Martin, Fivehead.

When the tower is situated on the side, it is generally of First-Pointed character.

There are some large cruciform churches, with central towers; as Bath Abbey, S. Bartholomew, Crewkerne, S. Mary, Yatton, S. John, Milborne Port, S. Mary, Ilminster, S. George, Dunster, S. Mary, Ditchat, SS. Peter and Paul, South Petherton, &c. S. Mary, Barrington, is also cruciform, with a central octagonal tower and no aisles. Others are cruciform, with a western tower, as S. Mary, Bridgewater, S. John, Yeovil, S. Mary, Weston Zoyland, &c. Octagonal towers may be seen at S. Michael, Somerton (forming a south transept), S. Aldelm, Doultling, and S. Mary, Barrington (in centre), Barton S. David (north of chancel), S. Margaret, Tintenhull (on north side), S. Mary, Ilchester (west end of nave), SS. Peter and Paul, South Petherton (in centre of cross), S. Peter, Podymore (at west end), SS. Peter and Paul, Bishop's Hull.

In many of the First and early Middle-Pointed windows the interior arch has a kind of feathering, like that which sometimes occurs in Oxfordshire.

There is abundance of fine stone used in the churches of this county; but in several cases a coarser material of blue lias is employed, which does not admit of fine work. These two materials often appear in the same church. In the south-west district it is the fashion to whitewash the whole of the exterior.

Taunton S. Mary Magdalene is remarkable for having double aisles on each side.

There is some singular work in S. John, Milborne Port, which exhibits stone ribs and straight-sided arches, apparently Saxon.

There is early Norman work in the same church;

some of a rich and singular character at S. Michael, Compton Martin, and portions of the same style at S. —, East Stoke, S. Mary, West Harptree, S. Swithin, Bathford, S. Catherine, Montacute, S. Catherine, Swell, and S. Nicolas, Uphill.

The tower of S. Andrew, Clevedon, and portions of S. Mary, West Harptree, partake of both Norman and First-Pointed character.

There is First-Pointed work in the transepts of S. Mary, Barrington, at S. Catherine, Montacute, S. Margaret, Tintinhull, S. Michael, Shepton Beauchamp, S. Mary, Pilton, S. Mary, Chedzoy, S. Peter, Portishead, S. Mary, Portbury, S. John, Keynsham, S. —, East Stoke, S. Etheldreda, West Quantockshead, S. Martin, Fivehead, the chancel of All Saints, Martock, the arcades of SS. Peter and Paul, Shepton Mallet, and S. Cuthbert, Wells.

Transition to Middle-Pointed in the chancels of S. Decuman, S. John, Wellington, S. George, Ruishton, &c.

The Middle-Pointed work in this county is not generally of a very rich kind. Specimens will be found in the churches of S. Peter, Frome, S. Mary, Shapwick, S. Leonard, Butleigh, S. George, Wembdon, S. Mary, Meare, S. Lawrence, Priddy, S. —, West Charlton, S. Michael, Shepton Beauchamp, S. Matthew, Wookey, S. Andrew, Compton-Dundon, S. Michael, Somerton, parts of S. Mary, Yatton, and a fine porch at Bridgewater.

The Third-Pointed examples are so numerous, that it is difficult to specify. The finest and most considerable churches of this style are Bath SS. Peter and Paul, Taunton S. Mary Magdalene, Glastonbury S. John, S. John, Yeovil, St. Bartholomew, Crewkerne, S. Mary, Ilminster, S. Andrew, Cheddar, All Saints, Martock, S. Martin, Kingsbury, S. Mary, North Petherton, S. Mary, Bridgewater, Holy Trinity, Long

Sutton, St. George, Dunster, which last has, however, some earlier indications.

At Low Ham is a chapel, built in 1624, having a chancel, aisles, and rood-screen.

Panelled arches are of constant occurrence in this county.

This county has several fine rood-screens of wood, on some of which the loft still remains. Examples at S. Martin, Kingsbury, Holy Trinity, Long Sutton, All Saints, Norton-Fitzwarren, S. Mary, Bridgewater, S. Andrew, High Ham, All Saints, Dulverton, All Saints, Long Ashton, S. George, Dunster, S. Mary, Bishop's Lydiard, S. Andrew, Curry Rivell, S. Etheldreda, West Quantockshead, &c.

Many very fine and rich specimens of carved bench-ends; as S. Mary, Bishop's Lydiard, Holy Trinity, Crowcombe, S. Mary, Stogumber, S. Mary, Kingsbury, S. Andrew, Curry Rivell, All Saints, Norton-Fitzwarren, S. Mary, Weston-Zoyland, S. Andrew, Chedder, &c.

At S. Mary, Croscombe is a good deal of wood-screen work, and carved benches of later character.

Enriched wooden pulpits at S. Mary, Bridgewater, Holy Trinity, Long Sutton, S. Barnabas, Queen Camel, S. Mary, North Petherton.

Stone Pulpits:—S. Andrew, Chedder, S. Mary, Stogumber, Glastonbury S. Benedict, SS. Peter and Paul, Shepton Mallet, S. Dunstan, Baltonsborough, S. Mary, Shapwick.

There is some good late stained glass at S. Andrew, Chedder, S. Martin, Kingsbury, S. Andrew, Curry Rivell; and of earlier character at S. Decuman's.

Enriched roofs abound, as at Taunton S. Mary Magdalene, All Saints, Martock, S. Mary, North Petherton, Holy Trinity, Long Sutton, &c.

The lychnoscope is rare, as the aisles are so often continued along the chancel; but the chancel arch is

generally wide, and springing from corbels. There are, however, some instances of hagioscopes.

There are several early fonts, and a good many of Third-Pointed period; but there is no very distinctive character about them.

There are not many sepulchral brasses; but at S. Decuman's are some curious ones of late date.

Some fine and rich tombs occur at S. Mary, Yatton, S. Andrew, Chedder, S. Andrew, Backwell, S. George, Dunster, All Saints, Long Ashton, &c., but chiefly of Third-Pointed period.

There are sacristies at the east end of the chancel, and below the sill of the east window, at S. Mary, Ilminster, S. Bartholomew, Crewkerne, S. Mary, North Petherton, S. Martin, Kingsbury.

## STAFFORDSHIRE.

The churches of this county are not generally of a very high class, though there are some very striking exceptions, and particular features of much beauty are occasionally met with.

The red sand-stone is the usual material, the work often coarse and poor, and, when of a richer kind, much decayed; besides which disadvantages, there has been more than ordinary disfigurement by modern alterations, and several churches in populous parishes have been wholly rebuilt in a frightful style.

The Cathedral church of Lichfield, and Stafford S. Mary, are the only very large churches of great beauty. The former with its three spires, and its singular and elegant transition from First to Middle-Pointed, is an object of great interest: the latter, a very large cruciform church, lately restored, abounds in good work, both First and Middle-Pointed, but very different from that in the Cathedral.

The church of S. Peter, Wolverhampton, is also a very large cruciform church, with a fine Third-Pointed tower; but has suffered grievously from mutilation and modern barbarisms.

There are very good parochial churches on a large scale at S. Michael, Penkridge, Holy Trinity, Eccleshall, S. Chad's, by Lichfield, S. Edith, Tamworth, S. James, Audley, and S. Michael, Tettenhall; all which are of mixed character in the Third-Pointed styles.

The external features are often Third-Pointed, especially the towers, which have for the most part battlements and pinnacles; but earlier work is usually found within.

First-Pointed arcades are common, with pillars both circular and octagonal; and Middle-Pointed windows are very frequent, sometimes large and rich, but more often without foils. At S. Mary and All Saints, Checkley, and some other churches in the northern district, the mullions are charged with roses.

The churches are very various in their scale and arrangement; but there are some very fine spacious chancels, as at S. James, Audley, S. Mary, Bushbury, S. Michael, Penkridge, S. Michael, Tettenhall, and S. Chad, Pattingham. Those of S. Michael, Penkridge, and S. Michael, Tettenhall, have aisles, and the former a clerestory. When there are aisles, the clerestory usually occurs in this county.

The spire is by no means unfrequent. Besides the three of the Cathedral, there are good ones at Lichfield S. Michael, S. Andrew, Clifton-Campville, S. Mary, Brewood, S. Mary, Uttoxeter, S. Cuthbert, Doveridge, S. Nicholas, Wolstanton, S. Bartholomew, Wednesbury, &c. That of Clifton-Campville is of great height and elegance, with flying buttresses.

There are not many considerable Norman remains. The best is probably S. Mary, Tutbury. Several doors

may be found, and the chancel of Stafford S. Chad, and part of S. Chad, Pattingham, are of this style.

There is good First-Pointed work in Stafford S. Mary, S. Chad, near Lichfield, S. —, Weston-on-Trent, and the chancels of S. Chad, Pattingham, and S. Michael, Tettenhall, which are of varied character and periods.

Middle-Pointed examples are in the choir of Lichfield Cathedral, the chancels of S. James, Audley, and S. Mary, Bushbury, and most of S. Andrew, Clifton-Campville.

Of Third-Pointed the tower of S. Peter, Wolverhampton, is a rich specimen, and S. Michael, Penkridge has some good work.

There are some curious fonts, many fine sedilia, and some fine wood screen work at S. Michael, Tettenhall, and S. Peter, Yoxhall.

There are hardly any brasses, and not many monumental effigies; but some tombs at S. Peter, Elford, are very fine.

Many of the churches, especially in the centre of the county, have clerestories to the aisles; an arrangement which it need hardly be said is not only bad in itself, but never occurs except in late Third-Pointed.

## SUFFOLK.

This county so nearly resembles Norfolk in its Ecclesiological character, that it is difficult to find any one feature which is at variance with it. The churches are almost as thickly scattered, and the same peculiarities of ornamental flint work, large porches, and most of the distinctive characteristics noticed in Norfolk are everywhere to be found in Suffolk. The instances of round towers are less numerous, and the thatched

roof is not so frequently found; but the examples of elaborate high pitched roofs are more frequent and more magnificent. There is also less of Norman and First-Pointed work than in Norfolk, and perhaps the examples of large unmixed Third-Pointed churches, abounding in windows, are more numerous. In some of these the chancel is not satisfactorily developed, and has no arch of division; *e.g.* S. Margaret, Lowestoft, Holy Trinity, Long Melford, S. Mary, Woodbridge, Ipswich S. Mary at Quay, &c.; and sometimes the clerestory is continued quite to the east end.

The generality of the towers are lofty and well proportioned; figures of animals, and sometimes statues often occur in place of pinnacles; animals *sejant* are very common.

There are no stone spires; a few wooden ones are to be found, as All Saints, Wickham Market, S. Margaret, Lowestoft, S. Mary, Hadleigh, &c.

Brickwork is found intermixed with the flint, and apparently of about the date 1500; it occurs mostly in porches, and graduated battlements sometimes crown the towers or porches; at All Saints, Wickham Market, the steeple is octagonal and forms a south porch.

There is Norman work in Orford Chapel, of curious character; in the tower of S. Mary, Debenham, and several doorways, as S. Andrew, Wisset, S. Mary, Wiston, S. Mary, Letheringham, S. Laurence, South Cove, S. —, Thornham Parva, S. Mary, Swilland, S. —, Braysworth, which last has some very singular ornaments.

The church gate at Bury S. Edmunds is a splendid Norman specimen.

First-Pointed work appears chiefly in small portions, at S. Mary, Debenham, S. Mary, Mendlesham, the towers of SS. Peter and Paul, Clare, and S. Mary, Hadleigh.

Of Middle-Pointed, are the chancel of S. Mary,

Dennington, a very fine specimen ; the chancels of S. Peter, Lavenham, and S. Michael, Framlingham, and some windows and other good features at S. Mary, Kersey, S. Mary, Woolpit, SS. Peter and Mary, Stow Market, Holy Innocents, Barton Magna, All Saints, Ashbocking, &c.

Of Third-Pointed churches, those of Holy Trinity, Long Melford, S. Mary and S. James, Bury S. Edmunds, S. Peter, Lavenham, S. Edmund, Southwold, Holy Trinity, Blythburgh, SS. Peter and Paul, Clare, and S. Margaret, Lowestoft, are among the grandest and most striking in the kingdom. The three churches of Sudbury, and those of SS. Peter and Paul, Eye, S. Michael, Framlingham, are also large and good examples of the Suffolk character.

Of smaller ones, S. Mary, Worlingworth, S. Andrew, Wickham Skeith, S. Mary, Helmingham, are fair specimens, having no aisles, but well developed chancels.

Magnificent wood roofs, at Bury S. Mary, S. Mary, Woolpit, S. Mary, Worlingworth, SS. Peter and Paul, Eye, Ipswich S. Margaret and S. Mary at Quay. Good ones, of a plainer kind, at S. George, Thwaite, All Saints, Stoke Ash, S. Peter, Palgrave, &c., the latter retaining much of colour and diaper.

In fact, it is these roofs which form the distinguishing features of the county ; and the discovery of them was, no doubt, due to the great Abbey of Bury S. Edmunds, exactly as we may ascribe the rich Third-Pointed towers of Somersetshire to the piety and genius of the monks of Glastonbury.

Roodcreens are not uncommon ; examples, at S. Peter, Lavenham, S. Edmund, Southwold, SS. Peter and Paul, Eye, S. Andrew, Gorleston, and S. Mary, Dennington ; in the latter there is a loft in the south chantry chapel. Some fine carved bench ends at S. Mary, Mendlesham, Fornham S. Martin, and S. Mary, Ufford. The county is rather famous for rich font

covers, as those of S. Mary, Ufford, S. Mary, Worlingworth, and Sudbury S. Gregory.

There are several fine fonts of both Middle and Third-Pointed work; at Ipswich S. Peter, is a fine font, also at All Saints, Ashbocking, &c.

Of First-Pointed character, at S. Peter, Palgrave.

Middle-Pointed, All Saints, Wickham Market, S. George, Thwaite.

Third-Pointed, Ipswich S. Clement, S. Mary, Helmingham, S. Mary, Ufford, S. Edmund, Southwold, S. Michael, Framlingham, Holy Trinity, Blythburgh.

A good deal of screenwork appears throughout the churches of Suffolk; at S. Peter, Lavenham, of very rich character.

There are several pieces of stained glass. A good deal at S. Andrew, Wickham Skeith, S. Mary, Hadleigh, Holy Trinity, Long Melford, S. Mary, Debenham, &c.

Some of the porches are of great richness, as S. Mary, Mendlesham, S. Edmund, Southwold, S. Peter, Lavenham, Stratford S. Mary, &c.

Some village churches, without aisles, are of unusual length, as S. Mary, Helmingham, and S. Mary, Worlingworth.

The chancels are often of an earlier date than the nave.

There are several sepulchral brasses, but generally not equal to those in Norfolk; and many tombs, chiefly of Third-Pointed date; but a fine Middle-Pointed one at All Saints, Ashbocking.

Pulpits with good wood carving are not uncommon.

In many cases, the sedile is formed by a window seat. At S. Mary, Kersey, are three sedilia in the north aisle. At S. Mary, Dennington, is a large single one.

## SURREY.

The principal characteristics of this county, are the rudeness of its details, the great prevalence of wood work in construction, and the large tracts of forest or moor land, which are entirely unprovided with churches. In the district immediately around London the churches have of course been almost entirely rebuilt or modernized, except that of S. Mary, Merton, which is First-Pointed, and decidedly the best village church within ten miles of London; and the ecclesiologist will find, that north of the Southampton Railway there is hardly a church in this county which will repay a visit.

Of Saxon churches there are two, SS. Peter and Paul, Albany, S. Mary, Stoke Dabernon.

There is a good deal of Norman work scattered up and down the county; the best remains are in SS. Peter and Paul, Godalming, and S. Nicolas, Compton, a very curious church, where the lady chapel is over the chancel, which is groined, and is fenced in by a low Norman screen.

First-Pointed is, as in Sussex, the prevalent style; and there are some very good examples, as S. Mary, Merton, S. James, Shere, S. Margaret, Chipstead, S. —, Oakwood Chapel, All Saints, Witley, and, generally speaking, all the smaller churches have a good deal of this style.

Of Middle-Pointed work, there is very little; but S. Mary, Dunsfold, is one of the most beautiful and best preserved village examples in England; and there are, or were, some remains, of the same date, in S. Nicolas, Sutton.

The Third-Pointed work in this county is much better than in Sussex. S. Mary Magdalene, Reigate, has a great deal of it, with a very fine reredos, though it also contains much transitional work. SS. Peter and Paul, Lingfield, is a large collegiate church, of the

fifteenth century; its arrangement is curious, and not very English.

There are several cross churches, as SS. Peter and Paul, Godalming, and, till it was rebuilt, SS. Peter and Paul, Ewhurst.

Of sedilia, piscinæ, and the like, there are not many remarkable specimens; there is hardly a single stone spire, though many very good wooden broaches, as at S. James, Shere. The most remarkable brasses are at Stoke Dabernon, and SS. Peter and Paul, Lingfield. The principal provincialism is the arrangement of what we have elsewhere called frame towers, as at S. Michael, Thursley.

Of the magnificent choir and lady chapel of S. Mary Overie, we need not speak, because it rather falls under the churches of London.

## SUSSEX.

This county is chiefly remarkable for the exceeding prevalence of First-Pointed which it exhibits. The greater part of its churches are small, rude, and without aisles or towers. This is particularly the case to the west of an imaginary line, drawn from Horsham to Brighton; and again, south of an imaginary line from Lewes to Battle. But the north-eastern portion of the county has a series of churches which are very fine examples of transition to Middle-Pointed, and have sometimes stone spires.

Of Romanesque, S. Nicolas, Old Shoreham, and S. Andrew, Steyning, are the only notable examples; though portions of other churches in this style are worth attention, as S. Michael, Southwick, and S. —, Amberley. The apses of S. —, Up Waltham, and S. Michael, Newhaven, appear to be of the same style.

A peculiarity of Sussex First-Pointed is, that the dog-tooth moulding hardly ever occurs. The finest examples are S. —, Clymping, (all but the tower, which is Romanesque,) S. Mary, Appledram, S. Mary, Eastbourne, Holy Trinity, Bosham, (except the tower,) the tower and spire of S. —, Chiddingly; the greater part of SS. Andrew and Mary, Fletching, S. Peter, Chailey, of which the north aisle is modern, and in excellent keeping with the church; the greater part of S. Peter, Rodmell, the nave of S. —, West Hoathley. The choir of S. Mary, New Shoreham, is a magnificent example of transition to this style,—the transepts Romanesque; the nave, now destroyed, but about to be rebuilt, appears to have been Romanesque of an early character.

Of Middle-Pointed churches, properly speaking, there are few; but All Saints, Heathfield, though its character is very early in the style, is a fine example; and we may also mention the chancel of West Hoathly, and S. Mary, Wiston; but above all, the ruins of the palace at Mayfield, which are magnificent, and the chancel of S. Margaret, Buxted, which is hardly less so.

The Third-Pointed churches, with the exception of Holy Trinity, Arundel, are very poor; though the chancel and chantry chapels of S. Swithin, East Grinstead, are said, before the demolition of the church, to have been very fine. It may now safely be asserted, that there is not a single Third-Pointed detail of interest in the whole county.

Of Saxon churches, S. —, Worth, and S. —, Sompting, are the most interesting; S. Botolph, Botolph, S. —, Bishopstone, contain considerable remains; Holy Trinity, Bosham, has a Saxon tower, and the same thing may probably be said of S. —, Yapton, and S. Bartholomew, Burwash; and S. Giles, Horsted Keynes, appears to possess a blocked north-door of the same date.

The exceeding beauty of the manner in which the broach is frequently set on the steeple in the north-eastern portion of the county, as at S. —, West Hoathly, cannot be too much praised; and there are excellent examples in this respect for the imitation of modern architects.

There are several cross churches at S. Mary, Thakeham, and S. —, Worth.

Of sedilia and piscinæ, there are few notable examples, except the large and elaborate piscina at S. Margaret, Isfield. But the tract of country to the south-east of Lewes, abounds with the most curious Easter sepulchres.

## WARWICKSHIRE.

The churches of the northern and southern divisions of this county are of somewhat different character. In the former the material is inferior, being, for the most, the red sandstone, used also in Shropshire and Staffordshire, though occasionally varied with a better kind of grey stone, especially in towers. In the latter, especially bordering on Oxfordshire and Gloucestershire, the churches are often built of a far better stone, which admits of elegant and well-finished external work.

There are, however, some large and fine churches in the northern division, as S. Alphege, Solihull, S. Michael, Holy Trinity, and S. John, Coventry; but the ornamental work, externally, is often much decayed from the softness of the material. On this account, there is much coarseness in the external work, though the churches are in many respects not of an unsatisfactory character, having well developed chancels; often good towers and spires, and several interesting features, especially within.

The village churches of North Warwickshire have frequently no clerestory ; the arcades are low and the pillars octagonal ; and there is a great preponderance of plain windows of two or three lights, without foils, such as occur often in Leicestershire, and in Staffordshire, of early Middle-Pointed character, but sometimes with good arch mouldings. These may be seen at S. James, Snitterfield, S. Michael, Stoke by Coventry, SS. Peter and Paul, Aston, SS. Peter and Paul, Coleshill, &c.

In the southern district, the churches present great variety in their arrangement, as well as in their architectural features. All the styles are found, and several good examples of each, often much mixed together in the same church, and from the population being smaller and the district less frequented than the north, they have comparatively escaped modern alterations. Holy Trinity, Stratford-on-Avon, is the only very large complete church in the south, and there are not very many other examples of the cruciform plan in the county.

The clerestory occurs more often in the south than in the north, and sometimes is to be seen where there is no aisle, as at S. Mary, Halford, and S. Mary, Ilmington. Square-headed windows are common, of a transition from Middle to Third-Pointed.

In several instances, the pillars have no capitals, as at S. Martin, Barcheston, S. Giles, Sheldon, S. Chad, Tachbrook, &c. The towers are generally not very rich, and often Third-Pointed, with pinnacles ; but in the north occurs sometimes the small pyramid in the middle of the tower, as in Shropshire. Near Rugby, some towers are built in a very strong and fortress-like style.

Spires are pretty numerous ; besides the lofty ones of Coventry, there are pretty good ones at SS. Peter and Paul, Coleshill, SS. Peter and Paul, Aston, S.

James, Southam, All Saints, Ladbroke, S. Mark, Bilton, S. Mary, Lapworth, Birmingham S. Martin, &c.

There are some good porches of wood, as at S. Laurence, Bidford, and S. Giles, Sheldon.

The best Norman work occurs at S. Mary, Stoneleigh, and S. Nicolas, Beaudesert. The examples are not very numerous or considerable, but at S. Mary, Ilmington, S. Mary, Halford, and S. Laurence, Bidford, are some tolerable features. At Wootten Wawen, the lower part of the tower has an appearance of Saxon. There is much of good First-Pointed at S. Matthew, Prior's Salford, and parts of Holy Trinity, Stratford-on-Avon; and a very elegant and enriched example at S. —, Temple Balsall.

Middle-Pointed work is abundant; elegant and superior specimens will be found at S. Mary, Tysoe, S. Mark, Bilton, S. George, Brailes, S. Peter, Dunchurch, S. Mary, Astley, and the chancel of S. Alphege, Solihull, which is very curious and excellent.

Of Third-Pointed, fine examples are S. Michael and S. John, and most of Holy Trinity, Coventry, the chancel and Beauchamp Chapel of Warwick S. Mary, the chancel of Holy Trinity, Stratford-on-Avon, and the chapel in the same town, and S. —, Knowle.

Sedilia and piscinæ are plentiful, and some very good; and there are some roodscreens: very fine tombs at Birmingham, SS. Peter and Paul, Aston, S. John, Hill Morton, &c., but not many brasses. There are many good fonts of varied style.

## WILTSHIRE.

This county presents at least two different kinds of churches, varying according to the locality and the nature of the material. In the northern part, and

some parts of the south-western district, good stone abounds, and consequently large and fine churches, with well finished exterior.

In the south and eastern parts, where there is a chalk soil, flints are the common material, and the churches are smaller and more homely in character, though many are interesting from presenting early architectural features. In some parts we find both chalk and stone combined, and a very mixed character in the churches.

In the north and western districts are several large churches, approaching in their general features those of Gloucestershire and Somersetshire; and even in smaller examples the work is often good and well finished. Among these are several which have the exterior chiefly of Third-Pointed character, and some lofty and rich towers, as Cricklade S. Sampson, S. Mary, Calne, and Devizes S. Mary.

Cruciform churches are not very uncommon in this county; some on rather a large scale, as Cricklade S. Sampson, S. Mary, Bishops' Canning, S. John, Devizes, S. Mary, Purton, S. Laurence, Downton, SS. Peter and Paul, Heytesbury, S. Mary, Great Bedwin, and some in the chalk districts are small and without aisles.

Two churches in the north of this county, S. Mary, Purton, and S. Andrew, Wanborough, present the anomaly of two steeples, one in the centre, the other at the west end.

An elegant pyramidal bell turret is not uncommon in the north-western district, as at S. Mary, Acton Turvill, All Saints, Sutton Benger, S. Margaret, Corsley, and S. Margaret, Leigh Delamere.

Though in the districts where good stone is used, the prevailing external features may be Third-Pointed, there is abundance of work in the earlier styles, of the best character.

In the south-eastern part of the county, where flint

is the chief material, the churches have a mean exterior; wooden belfries, or diminutive steeples often occur; but the latter are sometimes unusually situated. But in churches of this kind there is a great deal of early work, both Norman and First-Pointed.

Sedilia are not very frequent, but piscinæ of various kinds and aumbryes are common.

There are some steeples of the "packsaddle" form, as North and South Wraxall and Winsley.

Stone spires are not very uncommon, but, excepting the magnificent one at Sarum, not very remarkable for height or beauty; examples at S. Margaret, Chilmark, Sarum S. Martin, S. James, Trowbridge, S. Andrew, Chippenham, S. Thomas of Canterbury, Box, S. Mary, Purton, S. Mary, Bishops' Cannings, &c.

The finest Norman work is at S.——, Malmesbury; but a good deal of this church is of transition to the next style. There is also good Norman work at Devizes S. John, Devizes S. Mary, S. Bartholomew, Corsham, and S. George, Preshute; and transitional in Ogbourne S. Andrew, and the nave of S. Mary, Great Bedwin. At S. Peter, Brytford, and S. ——, North Burcombe, is some work which has a Saxon appearance.

Sarum Cathedral is of course unrivalled as a First-Pointed example, on a very large scale. S. Mary, Bishops' Cannings, and S. Mary, Potterne, are fine churches of this style, almost unmixed; and very good work may be seen also at S. Mary, Purton, S. Laurence, Downton, S. Mary, Ambresbury, Cricklade S. Sampson, S. Mary, Collingbourne-Kingston, Sarum S. Martin, and the chancel of S. Mary, Great Bedwin.

There is very fine Middle-Pointed work in Cricklade S. Sampson, where the windows have beautiful tracery, but there is probably less of this than of the other styles in this county.

Of Third-Pointed work are the nave and tower of Devizes S. Mary, Cricklade S. Sampson, the church

of Sarum S. Thomas, the tower of Marlborough S. Peter, and the principal part of those of Holy Trinity, Bradford, S. James, Trowbridge, and S. Michael, Mere.

Stone graining is not uncommon in this county : of Norman character, in the chancels of S. John and S. Mary, Devizes ; First-Pointed, at S. Mary, Bishops' Cannings ; and Third-Pointed, in the chancels of S. Michael, Urchfont, and Marlborough S. Peter. At S. Michael, Urchfont, is also a porch entirely of stone, There are several Norman fonts.

## WORCESTERSHIRE,

In this county, as in other adjoining ones, the sand-stone material commonly used is soft and perishable, so that although there is no lack of good churches, the external work is often ill-preserved.

This will be very evident in Worcester Cathedral, where stone of different colours is employed, but all much decayed ; and though its external character is unusually plain for so large and grand a church, the few ornamental features, as shafts, mouldings, mullions, &c., are very much wasted.

The Worcestershire churches are often irregular in their plan, and seem to follow no general rule as to arrangement. The clerestory is unusual, except in the larger and finer churches ; in many of the smaller ones there is no tower, but only a wooden belfry ; indeed, the extensive use of wood about the churches in some parts of the county is rather remarkable, not merely in belfries and porches (of which latter are some elegant examples), but in the construction of the church itself, and in the arcade dividing the aisles, as at S. Leonard, Ribbesford.

The village churches are often small, and sometimes without aisles, sometimes with only one, and perhaps a transeptal chapel; but many have portions of early Norman work, especially in the district between Worcester and the borders of Herefordshire. On the borders of Gloucestershire and Warwickshire, a finer stone is used, and towers are more general. Stone spires are not unfrequent, mostly of Third-Pointed character, and some of considerable height and beauty, as S. John, Bromsgrove, Worcester S. Andrew, S. Nicholas, King's-Norton, S. Edburga, Yardley, S. Gregory, Tredington, S. Mary, Old Swinford, &c.

Whether from neglect or from being ill-built originally, many churches of this county have their walls and arcades much out of the perpendicular; and it is a lamentable fact, that an unusually large proportion of the original churches, especially in populous parishes, have been destroyed and rebuilt in a barbarous style, some about a hundred years ago, others much more recently. Of the eleven parish churches of the city of Worcester, only four have escaped being rebuilt.

After the Cathedral-church of the diocese, the fine conventual churches of Pershore, and S. Mary, Great Malvern, and the beautiful and curious one of S. Giles, Bredon, occupy the first rank in the Ecclesiology of this county. That of S. Andrew, Pershore, must have been magnificent when complete, judging from the grandeur of the choir, which remains perfect. Other handsome churches with various good portions, are S. Mary, Kidderminster, S. John, Bromsgrove, S. Carryon, Chaddesley-Corbet, S. Lawrence, Northfield, S. Gregory, Tredington, &c.

Norman work is frequently seen, especially in doors and chancel arches. The arches and piers of S. Mary, Great Malvern, are of this style, and the remains of the nave and transepts of S. —, Pershore;

also the nave of S. Giles, Bredon, which is late, and much enriched. There are other specimens of this style at S. Carryon, Chaddesley-Corbet, S. Leonard, Cotheridge, Holy Trinity, Eckington, and the tower of S. Mary, Tenbury, besides numerous doors, of which a curious specimen is at S. Peter, Pedmore.

First-Pointed work occurs in great beauty in the Cathedral of Worcester, the interior of which is very grand ; and the beautiful choir of S. Andrew, Pershore, which is groined ; also in the chancel of S. Lawrence, Northfield, a very fine example, and in parts of the churches of S. Gregory, Tredington, S. Carryon, Chaddesley-Corbet, S. Mary, Broadwas, S. John, Bromsgrove, and SS. Peter and Laurence, Powick.

There is a beautiful Middle-Pointed chancel at S. Carryon, Chaddesley-Corbet, and another fine example in the south chapel of S. Mary, Broadwas ; also the chancel of S. Mary, Kidderminster.

The most striking Third-Pointed specimen is the choir and most of the exterior of S. Mary, Great Malvern. The Abbey gate-tower, and the two churches at Evesham, are also enriched examples of this style, and the nave and tower of S. Mary, Kidderminster.

The styles are in some instances much mixed together.

Monumental brasses and tombs of good work are by no means uncommon ; some of much beauty occur at S. Mary, Kidderminster, S. Giles, Bredon, and elsewhere. At S. Carryon, Chaddesley-Corbet, S. Giles, Bredon, and S. Mary, Kidderminster, are good triple sedilia, but they are not very common in the county. There is not much good screen-work, and rood-lofts are scarce.

There are several fine specimens of encaustic tiles, especially at S. Mary, Great Malvern, S. Giles, Bredon, and S. Mary, Broadwas.

Some fine painted glass, at S. John, Chaseley, S. Mary, Great Malvern, and S. Giles, Bredon.

A fine Norman font, at S. Carryon, Chaddesley-Corbet, and some other good ones of different styles may be found, but they do not seem generally to be equal to those of many other counties.

## NORTH WALES.

The churches of North Wales are mostly of a very mean description, which must be mainly attributed to the poverty and scanty population of this mountainous district.

In some there is little or nothing of distinct architectural character; in others, the features are coarse and rude, but apparently of late date: there is comparatively little work earlier than Third-Pointed, but sometimes anomalies occur, which are not easily referred to any particular period.

A large proportion of the churches are extremely small, without any marked division of chancel or aisles, and resemble barns or cottages, rather than churches. In most of these a bell is hung, in an arched opening above the west gable, the belfry scarcely deserving the name of a turret.

Another form, not uncommon in Flintshire and Denbighshire, comprises two equal portions under separate roofs, and divided by an arcade, but generally without any visible distinction of chancel. Of this kind are the churches of S. —, Bodfari, S. Michael, Caerwys, S. Mary, Kilken, S. Mary, Rhuddlan, S. Mwrog, Llanfwrog, S. Michael, Abergele, and the parish church of S. Asaph. Where a tower is found, it is generally coarse and rude, with clumsy battlement, and often without buttresses; in some cases it tapers, and is usually low and heavy in its proportions,

*e. g.*, S. —, Bodfari, S. Michael, Abergele, S. Mwrog, Llanfwrog, S. Michael, Caerwys, &c.

There are not many churches with two aisles, and well-developed chancel. A transeptal chapel sometimes occurs, and there are many small rude cruciform churches, as S. Gwyndar, Llanwnda (near Caernarvon), but there are few examples of fine or well executed work, and those mostly near the English border.

The roofs are often open, of a very rude and homely kind, but sometimes there are quatrefoils in the interstices, as at S. Michael, Abergele, S. Mary, Rhuddlan, &c. Others are much more enriched, as S. Michael, Caerwys, S. Collen, Llangollen, S. Asaph parish church, S. —, Llanydloes, and especially S. Mary, Kilken, and S. Dyvnog, Llanrhaiadr-in-Kinmerch. At S. —, Conway, there is a plain ribbed roof. At S. Peter, Ruthin, a much enriched flat panelled ceiling, of the date of Henry VII.

Rood-lofts of considerable beauty occur at S. —, Conway, All Saints, Gresford, S. Mary, Newtown, S. Beuno, Clynnog, S. Grwst, Llanrwst, S. Egryn, Llanegryn, and some portions at S. Curig, Llangurig, and at S. —, Nerquis, in the latter removed to the east end of the church.

Sometimes very flat or straight-sided arches are found, as at S. —, Criccieth, and S. Mwrog, Llanfwrog; and the Tudor arch is very common both in windows and arcades.

Some tolerable specimens of stained glass exist, even in small and mean churches, as at S. Cewydd, Diserth, S. —, Treyddyn, and some of considerable beauty in the fine Third-Pointed churches of All Saints, Gresford, and S. Mary, Mold. There is also a Jesse window of late character at S. Dyvnog, Llanrhaiadr-in-Kinmerch.

The Cathedrals of S. Asaph and Bangor partake in the general coarseness and, as Cathedrals, may be

called mean and small. That of S. Asaph has the best developed cruciform arrangement, with a central tower. At Bangor the tower is at the west end, and very low. In both appear Middle work as Third-Pointed features, but of a plain character. At S. Asaph the piers have no capitals.

Those churches in which superior work occurs, are mostly Third-Pointed. Among them may be noticed the large and rich churches of S. Giles, Wrexham, All Saints, Gresford, and S. Mary, Mold; the first, very gorgeous externally, with a tower somewhat of the Somersetshire kind; the second, with some earlier indications, a fine tower, large windows, and rood-loft, but without a proper development of chancel; the last, having a richer arcade than either of the others, but the chancel left unfinished.

S. Chad, Holt, and S. Chad, Hanmer, are also fair Third-Pointed churches, and situated like the three before-named, near the English border. At S. Beuno, Clynnog, in a remote part of Caernarvonshire, is a large cruciform church of late Third-Pointed work, without aisles, but striking in its character and arrangement, with a distinct chapel, entered by a passage, and the windows very large. At S. —, Beaumaris, and S. Cybi, Holyhead, there is also tolerable work of Middle and Third-Pointed character.

The Norman specimens are few. The best are the nave of S. Cadvan, Towyn, and S. Seiriol, Penmon (once conventual), in Anglesey. There are a few doors and other small Norman portions in some of the Anglesey churches, and a door at S. Trinio, Llandrinio, S. Mary, near Welsh-Pool; and at S. Mwrog, Llanfwrog, are some strange pillars, which may be of this style.

There are but few First-Pointed examples; those of the best character are S. Bodvan, Llanaber (which has the original clerestory), S. Idloes, Llanydloes,

and S. —, Beddgelert, and perhaps the tower of S. —, Conway.

Middle-Pointed work of good character is very uncommon. There is a good window at S. Michael, Caerwys; some also at S. —, Conway, S. —, Llanbublic, and S. Trinio, Llandrinio. The chancel of S. Mary, Welsh-Pool, is a fair example of this style.

The best Third-Pointed specimens have been mentioned; occasionally large windows occur, as at S. Michael, Abergele, S. Courday, Abererich, &c.; but there is abundance of late and poor work of this style.

There are some Norman fonts, as S. Trinio, Llandrinio, S. —, Heneglwys, S. Tysilio, Llandysilio; and some rather fine Third-Pointed ones, as S. —, Conway, and All Saints, Gresford, but there is no particular distinctive character about them.

There are some ancient tombs and sepulchral effigies at S. —, Corwen, All Saints, Gresford, S. Michael, Bettws y Coed, S. —, Llanarmon in Yâb, and S. Cadvan, Towyn; one of fine Middle-Pointed character at Holy Trinity, Tremerechion, where is also, in the churchyard, a singular monumental slab, with curious sculpture.

Tombs of later character at S. —, Beaumaris, S. Mary, Rhuabon, and S. —, Llanbublic. There are very few sedilia, but several plain piscinæ. At Conway are some finely carved bench ends.

## SOUTH WALES.

The churches of South Wales are for the most part of rude architecture, built in a very solid manner of rough stone, and having towers, sometimes of a very coarse style, with little distinctive architectural character; sometimes having a castellated appearance, and evi-

dently built for purposes of defence. As in North Wales, the small arched belfry often occurs, but the tower is here more frequent. The churches are also generally larger, and more interesting than those of North Wales, and occasionally, though not very often, exhibit work of a superior kind.

Probably the larger proportion are without aisles: there is sometimes a transeptal chapel, and, not very often, an aisle on each side.

There are some cruciform churches, as S. —, Llanbadarn Vawr, S. —, Crickhowell, S. —, Llangharne, Brecon S. John.

In part of Pembrokeshire there is a style of church which is seen in no other part, and is well worthy of notice. The arrangement varies in some respects, but the following features may generally be observed:—The tower of very solid construction, with few small openings, but slender in form, often tapering, with square turret at one angle, and very often set on the side, so as to form a transept. The lower part of the tower and the roof of the church are often vaulted in stone; there is usually no aisle to the nave, but more often one to the chancel. There is almost always a transept, or tower forming one; the arches peculiarly rude, and often mis-shapen—sometimes obtuse, sometimes pointed, sometimes very flat; there is often a very large hagioscope from the transept; the porch very large, and sometimes at the west end; the windows few in number, in many cases late or modern, sometimes plain lancets. These churches may probably be referred to the First-Pointed period, but there are anomalies about them which are very puzzling.

The fonts in many parts of South Wales have square bowls, scalloped below, on a circular shaft.

Straight-sided or flattened arches are not unfrequent throughout Wales, as at S. —, Bishopstone, S. —, Cosheston.

The towers in the southern parts of South Wales have generally a corbel-table under the battlements.

There are very few stone spires. That of S. Mary, Kidwelly, is the best. At S. Mary, Tenby, it is modern : a few others are very low and heavy.

There is very little genuine Norman work ; but S. Michael, Ewenny, is a pretty complete specimen of that style. The Cathedral of S. David has some fine arches, very late, in the style. The chancel arch of S. Clears is Norman, but mis-shapen.

There is some superior First-Pointed work in Llandaff Cathedral, Brecon S. John, Haverfordwest S. Mary, and S. Iltyd, Llantwit ; some of ruder kind at S. —, Llanbadarn Vawr, and Crickhowell.

There is not much of Middle-Pointed work ; but some windows at Llandaff, S. —, Coyty, S. Iltyd, Llantwit, S. Mary, Swansea, and S. Mary, Kidwelly.

Of Third-Pointed the tower of S. John, Cardiff, is an enriched example, with open pinnacles. At S. Mary, Tenby, S. Andrew, Presteign, and S. —, Cowbridge, are considerable portions of this style, but not of a rich kind.

Some churches, especially in mountainous districts, have very little or no distinctive architectural character.

The arcades are sometimes of the rudest and coarser kind, as at S. James, Manorbeer, where are no mouldings, and the piers merely square masses of wall.

There are rood-lofts remaining at S. Wonno, Llanano (Radnorshire), and S. James, Manorbeer, and screens at S. Ishmael, and S. John, Brecon.

Ancient grave-stones and monumental effigies are not uncommon. At S. Iltyd, Llantwit, they abound : there are also some at S. —, Penalley, S. Michael, Ewenny, S. Mary, Margam, S. John, Carew, S. James, Manorbeer. There are also several curious sculptured crosses in church-yards, *e. g.* at S. Iltyd, Llantwit, and S. —, Penalley.

The following churches in Pembrokeshire furnish good examples of the peculiarities before-mentioned :— S. Elidyr, Amroath, S. Florence, and S. —, Gurfreston, S. —, Lamphey, S. —, Penalley, S. —, Llahadden, Pembroke S. Mary, S. Andrew, Narberth, S. —, Robeston Wathen.

Those of S. Andrew, Penrice, S. —, Bishopstone, and All Saints, Oystermouth, in Glamorganshire, S. Stephen, and S. Clears, in Carmarthenshire, are somewhat similar.

The fonts are generally early. The greater part have square bowls, scalloped below ; but some are circular.

## ISLE OF WIGHT.

The character of the churches of the Island is so different from that of the Hampshire churches in general, as to require a separate notice.

Instead of flints, stone is generally used, of a tolerably hard and durable kind, but which does not seem to admit of much ornamental work.

There are a few pretty good Third-Pointed towers, as S. Mary, Carisbrook, and All Saints, Godshill ; but the exterior of the churches is usually very plain, and often mutilated.

There is some Romanesque work, the best example of which appears in the very small churches of S. Edmund, Wootton, and S. —, Yaverland.

There is much of a transitional character from Romanesque to First-Pointed, and a good deal of First-Pointed work, chiefly early and plain ; but of lighter and more elegant kind at All Saints, Calbourne, S. —, Shalfleet, and S. —, Arreton. In the last-named it is of a very beautiful kind ; and there are also some early Middle-Pointed windows.

There is scarcely any other specimen of Middle-Pointed in the island. The Third-Pointed work is of an ordinary character; but the towers of All Saints, Godshill, and S. Mary, Carisbrook, are rather handsome, and have eight pinnacles. The other towers are plain, and some very small; but at S. —, Shalfleet, is one of uncommon dimensions, and apparently Romanesque. There is a pretty good stone spire at S. Peter, Shorwell, and smaller ones at S. John, Niton, and S. Mary, Brading, which last has an arched passage through its lower portion. At All Saints, Freshwater, the tower has a curious appearance, with scarcely any openings, looking as if intended for purposes of defence.

Several churches are without towers, and some very small, especially S. Laurence, Yaverland, S. Boniface, Bonchurch, and S. Edmund, Wooton. S. Laurence is supposed to be the smallest church in the kingdom.

There is not a single clerestory in the island; there are no screens or rood-lofts, and very little painted glass; but at S. Peter, Shorwell, is a good stone pulpit; at All Saints, Freshwater, and All Saints, Godshill, some good tombs and effigies, and a fine early brass at All Saints, Calbourne.

## YORKSHIRE, NORTH RIDING.

This district, for the most part thinly inhabited, does not contain a very large number of ancient churches, nor is it very easy to lay down clearly or decidedly its distinctive ecclesiological character. There is, however, much of Norman and Early Pointed work, and a pretty considerable share of poor and plain Third-Pointed.

Middle-Pointed features are comparatively rare, and several churches in the western part of this Riding are small and poor structures; some with early features, but many mutilated, or entirely rebuilt.

In the eastern district the churches are larger and better, and present some interesting, and even elegant features; as S. Andrew, Aysgarth, S. Mary, Masham, Holy Trinity, Wensley, Richmond S. Mary, All Saints, North Allerton, S. Gregory, Bedale, &c.; in which the styles are much mixed.

There is abundance of good building stone throughout the North Riding.

The towers are usually rather plain. That at S. Gregory, Bedale, is very strongly built, with several peculiarities, and has a fireplace in the present ringing-floor, and seems as if built for purposes of defence.

Spires are not common, but there is a fine one at S. Peter, Pickering, and one of elegant appearance at S. Mary, Masham, set upon an octagon, rising from a Norman tower.

The parapets are sometimes embattled, and sometimes with a plain moulding.

Though there are some good-sized churches, there are none on the vast scale of some in the East and West Ridings. Those of S. Mary, Scarborough, and S. Mary, Old Malton, belonged to monastic establishments, and are fragments of larger buildings; the former is, however, very spacious, though only the nave of the original church, and has two north aisles.

The ruins of S. —, Rivaux, S. Mary, Whitby, S. Agatha, Easby, and S. —, Byland Abbeys, are in this Riding. The two first have considerable remains of the church; Rivaux is a transition from Norman to First-Pointed; Whitby chiefly advanced First-Pointed; —both of considerable beauty.

Of Norman work the church of S. —, Kirkdale, is a small but curious specimen; also that of S. —, Læstingham, which has a fine crypt under the whole church, and a semicircular apse. Other examples are, S. Michael, New Malton, S. Mary, Whitby and the arcades of S. Peter, Pickering, and parts

of S. Agatha, Gilling, All Saints, Helmsley, All Saints, North Allerton, and S. Michael, Spennithorne. S. Mary, Old Malton, is chiefly transitional to First-Pointed, and has very fine work.

First-Pointed work at S. Mary, Scarborough, All Saints, Skelton (a small and well-known beautiful example), some curious arches at S. Gregory, Bedale, with much varied pillars, All Saints, Helmsley, and some of plainer character at S. Andrew, Aysgarth, S. Michael, Spennithorne, and Richmond S. Mary, in the chancel of Holy Trinity, Wensley, and the southern arcade of All Saints, North Allerton, with the porch and part of the transepts.

At S. Gregory, Bedale, is some curious work, transitional from First to Middle-Pointed, and some decidedly of the latter. Of Middle-Pointed work are also the chancels of S. Helen, Steeple Ainderby, S. Patrick, Patrick-Brompton, S. John, Kirby Wisk, S. Nicolas, Guisborough, and portions of S. Peter, Croft, and S. —, Middleham, and S. Peter, Pickering.

S. Mary, Thirsk, is a complete and spacious Third-Pointed church, and several ordinary features of that style are common enough.

The city of York is usually included in this Riding; but its ecclesiastical edifices do not partake of the general features of the North Riding churches. The parish churches, which are very numerous, are principally of Third-Pointed work. They have for the most part no distinct chancels, and the walls are often built in very crooked lines, so as to produce an irregular form. There are Norman doors in S. Margaret, S. Denis, and S. Laurence, and Norman work also in S. Mary Bishophill Senior and Junior. First-Pointed in Holy Trinity, Micklegate, and S. Mary, Castlegate, and Middle-Pointed in All Saints, S. Saviour, S. Denis, &c.; but the most remarkable ornamental feature is

the great quantity of rich and beautiful stained glass which they contain, especially All Saints, S. Martin Micklegate, S. Martin le Grand, S. Michael le Belfry, Holy Trinity Goodramgate, S. Denis and S. Saviour.

There is a fair quantity of wood screen-work in the North Riding. At S. Andrew, Aysgarth, the rood-screen is of considerable beauty, retaining the original colour and gilding; and in the same church is more screen-work, and fine carved bench-ends. At Holy Trinity, Wensley, also is fine screen-work, especially one surrounding a chantry chapel, and some beautiful wood stalls in the chancel. There are also fine stalls in Richmond S. Mary.

In several churches are fine triple sedilia, as S. Peter, Pickering, S. Gregory, Bedale, S. Helen, Ainderby Steeple, Holy Trinity, Wensley; at All Saints, Kirby Moorside, double; at Richmond S. Mary, and S. Michael, Spennithorne, single;—the latter having stone elbows.

There are some Norman fonts at S. —, Læstingham, and S. Peter, Pickering; but they are not generally very remarkable.

Monumental effigies of great beauty at S. Gregory, Bedale, and some at S. Peter, Pickering.

At Holy Trinity, Wensley, a curious and finely-executed brass of a Priest.

## YORKSHIRE, EAST RIDING.

In this district there is an unusual proportion of churches, of the noblest dimensions and rich architectural character, as Beverley minster, Beverley S. Mary, Hull Holy Trinity, S. Augustine, Hedon, S. Patrick, Patrington, S. Peter, Howden, S. —, Bridlington. Most of these have been either conventional or collegiate, and they exhibit varieties of the three Pointed styles, but no Norman work.

Besides these are several fine parish churches, in which appear specimens of all the styles. Among the Wolds are several small ones with much of Norman character; in Holderness the Third-Pointed style prevails; in some instances, in the latter district, the churches are wholly, or in part, built of brick, there being no stone within many miles. But the finest churches are generally constructed of the best stone, which must have been brought from a considerable distance.

In other parts of the East Riding are some tolerable churches, with much mixture of styles, and a large proportion of good work, but presenting no marked provincial character. The towers are often plain Third-Pointed in the south-western district, but all the other styles occur, and some fine Norman doors, as at S. Mary, Riccall, and S. Helen, Stillingfleet.

On the borders of the North Riding are several spires, as S. Nicolas Ganton, All Saints, Winteringham, S. Andrew, Rillington, which much resemble that of S. Peter, Pickering, in the North Riding. In this part of the county the battlement of the tower is sometimes pierced with elongated quatrefoils, and beneath it a cornice of wavy lines.

In the neighbourhood of Hull and some other parts of the East Riding, are fine Third-Pointed towers, with an open canopied battlement, rarely found elsewhere, as at Holy Trinity, Hull, S. Mary, Cottingham, All Saints, Barmston, All Saints, Holme on Spalding Moor.

There is a spire of great magnificence at S. Patrick, Patrington, and others at S. Nicolas, Kayingham, S. Wilfred, Ottringham, and S. Mary, Hemingborough, the latter of considerable height, rising from the centre of a large cruciform church.

Norman examples occur in the churches of All

Saints, Goodmanham, S. Nicolas, Newbold, S. Nicolas, Grimstone, S. Botolph, Bossall, S. Mary, Riccall, and the tower of S. Mary, Wharram-le-Street, which has an early character. At S. Mary, Hemingborough, S. Michael, Sutton-on-Derwent, and All Saints, Great Driffield, are arcades, much advanced in the style, and the church of S. Oswald, Filey, a fine cruciform one, has much admixture of Norman and First-Pointed forms.

Beverley Minster is for the most part a splendid First-Pointed example, as are also the choir and transepts of S. Augustine, Hedon. Parts of S. Peter, Howden, are also of this style; and specimens of a less splendid kind occur at All Saints, Hunmanby, the arcades of S. Mary, Riccall, All Saints, Settrington, All Saints, Bubwith, and tower of S. Nicolas, Grimston.

Of Middle-Pointed, are splendid examples at S. —, Bridlington, the choir of S. Peter, Howden, the choir and transepts of Holy Trinity, Hull, and the entire church of S. Patrick, Patrington, which is, except S. Andrew, Heckington, the most complete example, on a large scale, in England. There is also good work in the eastern parts of S. Mary, Beverley, and the nave of S. Augustine, Hedon, at All Saints, Winteringham, S. Wilfred, Ottringham, S. Helen, Stillingfleet, S. Helen, Skipwith, and S. —, Harpham, in which last there are transitional features to Third-Pointed.

At All Saints, Winteringham, the piers have no capitals, which is also the case at S. Nicolas, Hornsey; but it is doubtful whether those of Hornsey are not Third-Pointed.

There is fine Third-Pointed work in large portions of Hull Holy Trinity, and Beverley S. Mary, the chapel of S. —, Skirlaugh, the church of S. Mary, Cottingham, the towers of S. Augustine, Hedon, S.

Peter, Howden, All Saints, Great Driffild, and much of the exterior of S. Mary, Hemingborough.

The screen work is not of much importance, and the stained glass is generally much mutilated.

There are some very grand sepulchral monuments, especially the Percy tomb in Beverley Minster. Some good effigies and brasses at S. —, Harpham, also at S. Martin, Burton Agnes, S. Helen Stillingfleet, are fine tombs and effigies.

The church of S. Patrick, Patrington, it may be remarked, has some peculiarities approaching to a French character, and is very unlike the generality of Yorkshire churches. The transepts have an aisle on each side, and the chapel in the centre of the east side of the south transept has a multangular apse. There are curious canopies at the base of the spire.

The chancel has an Easter sepulchre and sedilia of very fine work.

There are fonts of very various character. At S. Nicolas, Grimston, a curious Norman one; at S. Nicolas, Newbald, First-Pointed; at S. Patrick, Patrington, Middle-Pointed; at Beverley S. Mary, Third-Pointed.

## YORKSHIRE, WEST RIDING.

There are several fine churches in this district, which abounds in good material; but superior work is almost wholly confined to the eastern portion of the Riding. In the western districts, though some large churches are found there, the work is principally late and coarse, and many in the populous manufacturing districts have been rebuilt or mutilated by modern alterations.

The Cathedral-church of Ripon, and the Abbey-church of Selby, are of grand scale and great architectural beauty, surpassing any other complete church

in the West Riding. The churches of the Abbeys of Kirkstall, Fountains, and Roche, of which considerable portions exist, have been also magnificent buildings chiefly First-Pointed, just emerging from Norman.

There are several large cruciform parochial churches, as S. George, Doncaster, S. Lawrence, Hatfield, S. Peter, Sheffield, All Saints, Rotherham, S. John, Ecclesfield, S. —, All Hallows, All Saints, Pontefract, in which the Third-Pointed prevails, especially in the exterior. The old church of S. Peter, Leeds, was also of the same form, but coarse in its architectural character.

There are some fine and rich towers with pinnacles, as S. George, Doncaster, S. Lawrence, Hatfield, S. Mary, Tickhill, S. John, Halifax, and others of plainer but good design, of Third-Pointed character. At All Saints, Pontefract, is a large and curious tower crowned with an octagon; and there are several spires, some very lofty and elegant, as All Saints, Rotherham, S. Peter, Sheffield, All Saints, Loughton-le-Morthen, S. John, Ecclesfield, All Saints, Wakefield, and others, less beautiful in details and proportions. That of S. Wilfred, Brayton, resembles S. Mary, Masham, in the North Riding, being set in an octagon, rising from a Norman tower.

Most of the churches have aisles and clerestory. Third-Pointed features prevail externally, but there are often earlier arcades within, and there is often a great mixture of styles.

The aisles are often extended along the chancel in large churches, as S. John, Knaresborough, S. John, Halifax, and All Saints, Wakefield.

In some parts of this district there is a kind of machicolation under the parapet of the tower, as at S. Mary, Whitkirk, Holy Trinity, Rothwell, and All Saints, Wakefield.

There is a great deal of Norman work; the finest

example is the nave of SS. Mary and Germanus, Selby. At Ripon, a crypt (evidently very early,) and parts of the transept; the small church of S. —, Adel, and considerable portions of those of S. Mary, Birkin, S. Peter, Conisborough, S. Peter, Thorp-Salvin, All Saints, Spofforth, S. Wilfred, Brayton, and S. Hilda, Sherburn.

First-Pointed :—A large part of Ripon Cathedral, tower of S. Mary, Snaith, and arcades of S. George, Doncaster, All Saints, Cawood, All Saints, Wistno, &c., but not very much external work.

Of Middle-Pointed, the grandest examples are the chair of SS. Mary and German, part of S. John, Knaresborough, All Saints, Spofforth, All Saints, Pontefract, the north aisle of S. John, Halifax.

Of Third-Pointed, the churches of All Saints, Rotherham, S. John, Ecclesfield, and All Saints, Bolton-Percy, and the external features of S. George, Doncaster, S. Lawrence, Hatfield, and S. Mary, Tickhill, and nearly the whole of S. John, Halifax, and parts of All Saints, Pontefract.

At S. Austen, is a curious sepulchral effigy of a lady with a child.

At S. Hilda, Sherburn, is a stone altar slab, upon four legs, erected about 1723.

There is a very fine sculptured Norman font at S. Peter, Thorp-Salvin.

In S. John, Halifax, the original pews, erected temp. James I., all remain, and exhibit some carving.

In Leeds S. John, erected 1634, are the original fittings, pews, pulpit, and screen, all with rich carving.

Some wood screen-work remains at S. John, Halifax, and All Saints, Wakefield.

## ADDENDUM.

## HERTFORDSHIRE.

This county possesses considerable interest to an Ecclesiologist, though it has less a distinctive character than many others. The eastern part is hardly to be distinguished in its churches from the adjacent portion of Essex; and the north-western is almost the same with that of Bedfordshire. The churches are, generally speaking, remarkable for good work in all the styles; which may be accounted for by the influence exercised by the great Abbey of S. Alban's.

Of Norman work the Abbey-church of S. Alban's contains the best example; but there are very fine specimens at S. Mary, Hemel Hempstead, and a curious ground plan at S. Leonard, Bengoe.

The First-Pointed work in this county is not very remarkable; some of it poor, as at S. John, Royston; S. Nicolas, Stevenage, has, however, some good remains.

There is a good deal of Middle-Pointed work scattered up and down the county, as at S. Mary, Ware, and S. Etheldreda, Hatfield; but the finest specimen remains at S. Michael, Sawbridgeworth, and S. Margaret.

Of Third-Pointed there are many very good examples, of which we mention particularly SS. Mary and Andrew, Hitchin, which is large and rich, and a great portion of S. Mary, Baldock, and S. Michael, Bishop's-Stortford.

Several cross churches occur, as S. Mary, Redburn; and at Holy Cross, Sarratt, there is a gabled tower.

The churches near London have of course been modernised, but have suffered less than in other counties equally adjacent to the Metropolis.

## APPENDIX B.

*Contractions for use in the filling up a Church Scheme.*

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- A. Aisle, Arch.  
C. Chancel.  
Ch. Chapel.  
Cont. Continuous.  
Db. Debased.  
Disc. Discontinuous.  
Dr. Dripstone.  
E. East.  
F. First-Pointed.  
l. light.  
m. moulding.  
Mt. Mutilated.  
M. Middle-Pointed.  
N. North, Nave.  
P. Pier.  
T. Transept, Third-Pointed.  
Tr. Transition from Romanesque to First-Pointed.  
T.M. Transition to Middle-Pointed.  
T.T. „ Third Pointed.  
W. West.  
Wd. Window.  
Tf. Trefoil, Trefoiled.  
4f. Quatrefoil, quatrefoiled, &c.  
8. Octagonal, &c.
- 

### *The Eight Forms of Arches.*

- |                  |                  |
|------------------|------------------|
| a. semicircular. | e. equilateral.  |
| b. segmental.    | f. fourcentered. |
| c. lancet.       | g. ogee.         |
| d. drop.         | h. horseshoe.    |

## ERRATA.

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<b>Page</b>	<b>2.</b>	<b>Line</b>	<b>20.</b>	<i>For Appendix A, read Appendix B.</i>
„	42.	„	2	from bottom. <i>For Bayle, read Hayle.</i>
„	58.	„	12.	<i>For All Saints, read S. James.</i>
„	76.	„	1.	<i>Transpose S. Mary, Geddington, with 1632.</i>
„	96.	„	3.	<i>After foliated, add under the transom.</i>
„	104.	„	18.	<i>After leg, add shaped like a man's, with boot.</i>
„	130.	„	4.	<i>For are erections, read an erection.</i>
„	167.	„	3.	<i>For Newark, read Norwich.</i>
„	168.	„	5	from bottom. <i>For Sullington, read Lullington.</i>
„	212.	„	4.	<i>For remarkakle, read remarkable.</i>
„	215.	„	1.	<i>For nearly, read nearly always.</i>

## APPENDIX.

„	iv.	„	21.	<i>For Stanley, read Shenley.</i>
„	xvi.	„	5.	<i>For Tavistock, read Tawstock.</i>
„		„	7.	<i>For Slopton, read Slapton.</i>
„	xxx.	„	5.	<i>For Kingston, read Kingdon.</i>
„	xxxi.	„	1.	<i>For Kingston, read Kingdon.</i>

# I N D E X.

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|--|--|
| <p>             Abbey Dore, 45, xxx<br/>             Abererch, cv<br/>             Abergavenny, lvi, lvii<br/>             Abergele, cii, ciii, cx<br/>             Abingdon, iii<br/>             Abinger, 23<br/>             Acle, lxi, lxii<br/>             Acton Burnall, lxxviii<br/>             Acton Turwill, xcvi<br/>             Adderbury, 26, 170<br/>             Adel, 14, cxvii<br/>             Adesham, xlii<br/>             Affpuddle, 170<br/>             Ainderby Steeple, cxli<br/>             Albans, S., S. Michael, 6, 8<br/>             Alban's, S., Abbey Church of, 15,<br/>                 45, 102, cxviii<br/>             Alberbury, 156, lxxviii<br/>             Albrighton, 96, lxxviii<br/>             Albury, 8, 173, 250, xci<br/>             Alconbury, xxxiii<br/>             Aldeborough, 95<br/>             Aldford, ix<br/>             •Aldwinkle, lxiv, lxx<br/>             Aldworth, iii<br/>             Algarkirk, xlvii, li, lii<br/>             Alkborough, 8, 164<br/>             Almondsbury, 145, xxii<br/>             Alrewas, 162, 165         </p> | <p>             Alveley, lxxviii<br/>             Amberley, xcii<br/>             Ambresbury, xcvi<br/>             Ambrosden, lxxiii<br/>             Amesbury, 61<br/>             Amroath, cviii<br/>             Ancaster, i<br/>             Andover, xxvii<br/>             Angmering, 157<br/>             Appledram, xciii<br/>             Ardingley, 49, 52<br/>             Arkesden, 85<br/>             Arnesley, xlv<br/>             Arreton, cviii<br/>             Arundel, 39, xciii<br/>             Asaph, S., cii, ciii, civ<br/>             Asaph, S., Cathedral of, ciii<br/>             Ashbocking, lxxxix, xc<br/>             Ashbourne, 23, 128, xi, xii<br/>             Ashby, xxiv<br/>             Ashby-Ledgers, lxiv, lxvi<br/>             Ashchurch, xxiv<br/>             Ashford, xxxvii, xi, xlii<br/>             Ashover, 134<br/>             Aspatia, 227<br/>             Astbury, ix, x, 104<br/>             Astley, xcvi<br/>             Aston, xcv, xcvi<br/>             Aston Clinton, lv         </p> |
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